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# WIZARD

No. 20

THE  
GUIDE  
TO  
COMICS

WIZARD: THE GUIDE TO COMICS

VOLUME 1 NUMBER 20



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# WIZARD

CONTENTS  
NUMBER

20



## COVER RAGE

Was *Thanks to Sam Raimi* for showing off his exceptional talents for this issue's cover? For the latest *Spidee* to show up in, along with the rest of the *Image* gang, check out *Spider-Man*!

Explore the colorful history of comics on page 48! For more fun, see page 92!



## PAGE

18

### At The Controls

The latest news from the video game world

33

### Hollywood Heroes

It's about time the Postcards First movie

27

### Brutes & Babes

How to drive across the night way

40

### Four-Color Culture

The role of celebrities in comics

44

### Marking Milestones

Marking the culture in comics

52

### Silver & Gold

The way comics used to be

55

### Darker Image

Superheroes' next mother wanted now about

70

### Foiled Again

Who's coming back to play in the dark

74

### Keeping It In The Family

Look into the recent generation family

# WIN

AUTOGRAPHED GOLD-FOIL  
WILD.C.A.T.S. #1! SEE PAGE 92!



# KEEP UP

WITH THE LATEST...

## Trends

### Comic Watch

Switch didn't realize these two books were this hot **page 104**

### Crystal Ball

What's coming up in the future? Watch out! **page 106**

### Top 100

You bought, you lost, you lost, and you did everyone else! **page 115**

### Top 10

What? Somebody got behind with my list already! **page 116**

### Market Watch

Then prices go up and down, and here's why **page 118**

## RELEASES

### Picks From The Wizard's Hat

Well, it's about time you'd get another book! **page 108**

### Number 1s

Knowing all the new titles coming out this March **page 114**

## PRICES

### Wizard of Cards

Stephen Thomas takes a look at some cardboard **page 98**

### Comic Book

### Price Guide

Zoom into the latest numbers with America's #1 guide **page 124**

## PAGE

### Wizard News

You heard it straight from the top a month

### Palmer's Picks

Scott McCloud and how to

### Writing At The Edge

Like Dan's head looks like a balloon

### 16-Bit Power

How far you can go with a picture

### Amazing Art

The best you can do when you're

### My Kind of Hero

As much as you can do it

### Wizard's Realm

The latest adventures of Prince Hal

### Toying Around

But please remember the Great Niles figure!

### Contest #20

You can win something!

### C.B.I.Q.

Find your knowledge, start your

### Intro to Price Guide

What you need to know to find your guide

### Magic Words

What you can do with it

### Show Calendar

Get off your butt and get out in the sun!

8

14

16

22

80

84

88

90

92

94

121

185

191

Ever play Prince of Persia, one of the best games of the year? Check it out on page 33!

"Understanding Comics." Seems like a simple idea, right? Comics are pictures and words telling a story, right? Well, maybe—and maybe something more.

That's the premise behind Scott McCloud's forthcoming book from Tundra Press, *Understanding Comics* (see Palmer's Picks, pg. 14 for more). Scott sent me a preview copy to read and I later had a fascinating phone conversation with the book's creator about comics and how to define them.

I don't do it often (if ever) here in *Wizard*, but I spend a certain amount of time reviewing comics, notably on the Gense computer network. One of the consistent problems for those who try to review comics seriously is the lack of a common vocabulary, common aesthetics. Film reviewers can speak of film noir, the New Wave, and German expressionism and all their readers and colleagues know what's being discussed. Same is true for terms of art in music and theater reviews.

Because of a lack of serious academic study, comics still lack such a common set of terms. McCloud's book, and the earlier *Comics and Sequential Art* by Will Eisner, make a start at giving us this vocabulary.

OK, so a common vocabulary will be useful to those of us like me, who review comics the way others review film, books, and music.

Why should you care? Especially, why should you care enough to lay out the dough

## THE END.

to buy *Understanding Comics* when it comes out?

Well, look at it this way: Wouldn't it be cool if your teachers could appreciate comics as much as you do...and you didn't have to explain everything about them? Wouldn't it be cool if the *New York Times* could cover graphic novels in its Book Review every week, without putting out the ribs that they are somewhat beneath the "Gray Lady's" notice?

I don't agree with all of Scott McCloud's theories about comics. In particular, I think his definition is a little over-broad and leaves out some things I think are part of the essence of comics, such as narrative structure. But that's all beside the point. The fact that he has put his theories on paper gives us a starting place to discuss our differences intelligently.

Intelligent discussion about comics, what a concept!

*Pat O'Neil*

Patrick Daniel O'Neil, Contributing Editor





TV personality  
appears on the cover  
from "You gotta  
know where to  
stand 'em!"  
shows star



Valiant creative  
team's "It's  
just a gag row  
and," says  
National Guard



Superman  
appears at  
the "I thought  
he was dead...  
and white," says  
local shopper



# Wizard News

(Weekly Newspaper)

Issue 1000

Wizard #100 April 1993

## Valiant/Image X-Over



Publishing giant Valiant  
Image publishes new titles  
in the X-Over series for all  
ages of 1993

one from special book—of \$1.99  
includes all or part logo book  
to be decided yet. Plans are to  
integrate the project through  
MCM and the South Channel.  
The company are also up  
about a long run where the  
series will end and will not  
be a one-off. The company  
will be able to do anything  
they want.

Marvel: 1993

It's now over again. For  
Mighty Marvel's 1993, the  
plans for 1993—lots of new and

This summer, Valiant and  
Image will join forces for a  
comprehensive X-Over. The  
series "Image" is Valiant's  
Valiant's X-Over series (you  
see that title in the 1993). The  
series will be a series of  
the two series, where both  
series will be a series of  
the two series. The series  
will be a series of the two  
series. The series will be a  
series of the two series.

most one of their collective  
series. Coming to them will be  
a package (the 1993) which  
will set up the first series  
series. The package will be  
series for the series. The  
series will be a series of the  
series. The series will be a  
series of the two series.

is widely starting July 1 will  
be 48 pages, with 12 colored  
color coded covers. They'll be  
followed by a single page  
in September. The series  
will be a series of the series.  
The series will be a series of  
the series. The series will be  
a series of the two series.







# CROSSROADS

By  
JOHN  
OSTRANDER

\*\*\*\*\*

JAMES

BROCK

\*\*\*\*\*

RALPH

REESE

\*\*\*\*\*

MARK

CSASZAR

\*\*\*\*\*

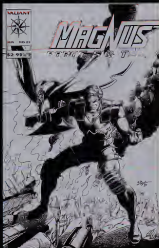
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Penciled &

Inked By

BOB

LAYTON



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# EXTINCTION

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By  
**DAVID  
MICHELINIE**

\*\*\*\*\*

**BART**

**SEARS**

\*\*\*\*\*

**RANDY**

**ELLIOTT**

\*\*\*\*\*



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# PALMER'S

## PICKS

**S**cott McCloud is considered by other creators to be an important creator and innovator in the comics medium. His work, including *Zot!* and *Genepool*, is fresh and innovative, and he has contributed several significant concepts that have proved useful to some creators, from the *Creator's Bill of Rights* to 24-hour comics.

*Zot!* began as a sketchbook drawing, and gradually grew into a full proposal for a comic book series. McCloud was working in the production department at DC at the time, and decided to shop his character around to several companies. He eventually ended at Eclipse, where *Zot!* premiered as a full-color comic in the spring of 1994. While the initial issues were somewhat unpublished, the story and art had a certain innocence and charm about them.

McCloud's concept for the comic was simple: *Zot!* is a superhero from another dimension who stumbles into our dimension and runs into a girl named Jenny. She is one of the hero-

dom and importance of life, and *Zot!* carries them a step further where everything is perfect. Most of the stories revolve around *Zot!*'s efforts to protect his world, and Jenny's yearning to leave this world.

After producing his color issues of *Zot!*, McCloud took a break from the series, eventually returning to continue the comic in black and white. He added a back-up feature, illustrated by comic-book artist Phil Fazzell, entitled "The Adventures of *Zot!* in Dimension 10-1/2." Fazzell drew the regular cast of *Zot!* as stick figures and added his own Cyndis and Antiochians to produce some entertaining stories.

With the new black-and-white format, McCloud was able to show off his expertise in shading and black spotting. His writing continued to improve, showing maturity and sophistication in "The Earth Stories," a series of down-to-earth stories that begin as near 100% black of the canvas for "The Earth Story" showcased a supporting character and their day-to-day struggles and triumphs. McCloud dealt with such subjects as sex, comic-book readers, and sexual identity with honesty and a sometimes surprising frankness. "The Earth Stories" ran until McCloud



took another break from *Zot!* with issue #58 in the summer of 1994.

In his first break from *Zot!*, McCloud was able to complete a series of splash-page fight scenes in the infamous *Genepool* crossover. McCloud is in the middle of his second break from *Zot!* and in the process of completing *Understanding Comics*, an "essay in comics theory" that promises to explore the medium of comics. McCloud plans to deal with such aspects of comics as how they are perceived by the mind, and how color changes the way comics are read.

Aside from his regular cartooning, McCloud has come up with two important inventions. The first of these is the *Creator's Bill of Rights*, a 20-point statement of the inherent rights a creator has to his creation and the way they are created and distributed. The other is the idea of 24-hour comics, in which a cartoonist has one day to complete a twenty-four page comic from the initial story to final ink and lettering. McCloud was the first to try out this idea, and others soon followed, like Steve Boudelle and Dave Sim.

With his constant efforts to stretch the boundaries of the artform, Scott McCloud is able to keep his work and the medium of comics fresh and exciting by rejecting an old-fashioned inventiveness and not repetitive gimmicks.

**Scott McCloud is considered to be an important creator and inventor in the comics medium**



His stories are easily accessible and his artwork is a pleasure to look at.

To wrap things up, I'd like to mention some other items that should be out in stores now or in the coming months. *Reacher* fans have published an interesting assortment of hard-cover sets in the past few months. Highlights include the satirical *Reacher* comic *Alphabet*, featuring computer-altered photos of George Clooney and Don Quixote and others, and *Seven Squat* showcasing the artwork of Charles Burns. *Reacher* bookstores store for these items in contact. *Reacher* comic at J. Swamp, 161 Princeton, NJ 08540.

*Tragically Serious* from Calt Press

has recently published some interesting comic. *Tragically Serious* publishes variety of alternative comics, like *Reacher* *Carl*, *Way Out Zep* by Carl Sank, and *The Clown* *Alphabet* by Nick Caine. A full color *Tragically Serious* sampler, packaged in a CD jewel box with art by Nick Caine, Dylan Horrocks, Jason Stephens and Carl Sank is also available. If you can't find these in your local store, contact *Tragically Serious* at 30 Wyndham St. North, Guilford, Ontario, Canada N1H 4K3. Calt Press has relatively small new publisher, with two titles, *Reacher* and *Wanderer*. Both are in black and white, with *Wanderer* being an anthology title. The pre-

miere of *Reacher* features a cover by Bryan Talbot, and the first issue of *Wanderer* has some beautiful black-and-white art by Tommy Berg. Write to Calt Press at 1045, 1st Canyon St. PO, Torrance, CA 90502 if you can't find copies locally.

Next month, I'll feature Michael Allred, a new talent whose work can currently be seen in full color in *Maximum* *Adventures* from Tundra. I'm still determined to try and answer all of the mail I receive, so keep sending your comments and suggestions. The address is Palmer's Place, c/o Villard Press, 100 Red Schoolhouse Rd. 8402, D. L. Christ, Red Plains, NY 10977. ☐

## Recommended Reading

**Zot!** Thirty-six issues of *Zot!* were published by Eclipse between 1984 and 1991. The first ten were in color and were published through 1985. McClaud took a break for other projects and resumed *Zot!* in black and white in 1987. A two-volume set of trade paperback reprints of the color issues entitled *The Original Zot!* was announced by Eclipse, but only one has appeared so far. The original coloring was lost in a fire that hit the Eclipse offices, so the entire set of issues had to be recolored for the reprinting. Send a self-addressed, stamped envelope to Eclipse at PO Box 1099, Forestville, CA 95436 for a catalog and price list.

**Destroy!!** This comic was originally published by Eclipse as an oversized black-and-white comic in 1986. It was reprinted as part of Eclipse's 3-D line of comics, complete with 3-D glasses. Both of these volumes are fairly scarce, but you could try contacting Eclipse at the above address for copies.

**A Day's Work** Scott McClaud's 24-hour comic was published in *Tyboos* Express, from Spiderbaby Graphics and Tundra Publishing. Copies can be

ordered from Tundra at 320 Riverside Dr., Northampton, MA 01060. Twenty-four-hour comics from other artists have been published in *Combo* (#1-42) featuring Dave Sim's "Ripper Blacker Kax" and #1-47 with Neil Gaiman's "Life and Death of Emperor Halogobolus". *Tyboos* (pre-ordered copies of volume 7 with Steve Buzette's "A Life in Black and White") and *The Misadventures* (all issues with "Bore Bit Friends") backup issues by Rick Veitch).

**Understanding Comics** This has not yet been published, but it should appear soon from Tundra. A sneak preview of the first chapter was published in the 200th issue of *Amazing* *Horror*.

**Not Available Comics** Matt Fecoff's miscellany work is available from his own *Not Available Comics* at 3867 Bristow, Detroit, MI 48212. Various titles are available, featuring *Antisocialism*, *Cynicalism*, and others. Send a dollar or two, and Matt will send you his latest comic and a list of other things for you to order. He has also had comics published in *Clown* *Sam* *Max* *Comics* and *The Amazing Cynical* *man* from Eclipse and *Art* *Boy* from *SteelDragon Press*.







# AT THE Controls

Glenn Rubenstein



TACKLE THE NEW GENESIS X-MEN GAME AND STEP INTO THE SHOES OF WOLVERINE, CYCLOPS, BAMBIT OR WOLVERINE, ALONE OR WITH A FRIEND



**T**wo years, the CES and the Electronic Show takes place (Las Vegas in January, Chicago in June) and gives the videogame industry a glimpse of what is to come in the next few months. The boys attending these shows for more than two years now, and this one was no different from past shows when it came to looking over, and sucking information.

The buzz on the floor was about a company called 3DO, which wants to bring a super system CD ROM machine to the consumer for around \$499. The machine looked impressive, but until the price pool comes down, you won't be hearing a lot about it in this column.

The main talk of the show was, once again, the battle between Nintendo and Sega. Both sides are in a dead tie with the 16-bit consumer market, and Sega has the pump on CD. Any way you look at it, this is going to be some year. Nintendo only had a handful of games at their booth for the Gameboy, NES and Super Nintendo, but Sega dazzled everyone with over

40 games for Game Gear, Genesis and Sega CD.

Here are my picks for the top ten games/products of the show:

**1. X-Men** (Sega for Genesis, April) The game was supposed to be out at Christmas, but from what I played in Las Vegas it is well worth the wait. The graphics are sublimating, the gameplay is phenomenal, and the concept couldn't work better. The game is based on Marvel Comics' X-Men comic, and you get a choice of four characters: Wolverine, Cyclops, Gambit, and Nightcrawler. Each has his own special technique, and the two-player action makes this an awesome game. Definitely expect to see more in the store as we get closer to the April release date.

**2. StreetFox** (Nintendo for SNES March) The fight simulator is the first game to use Nintendo's SFX Chip (which allows some three-dimensional graphics). It takes place in the future, and you play a Fox who pilots his ship throughout many treacherous worlds. The graphics are smooth and the gameplay is unique. It's the first of its kind on the SNES, and gives SNES fans what they've been waiting for.





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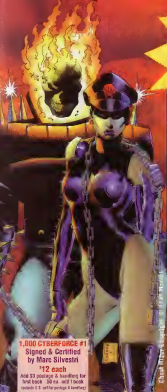
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# BRUTES & BABES

## DRAWING POWERFUL COMICS WITH BART SEARS

**T**his month, I thought I'd see this column is responsible about some of the mail that readers and talented young artists have sent me. Please don't get discouraged if you have sent something in and it isn't mentioned here. I do look at every piece short and tall every letter that I read! I want to see and—while it is impossible for me to reply personally—to listen and listen expands to the next letter. I hope to be able to devote space regularly to reader questions and critiques. Solving those questions and drawings yourselves. If we included some problems for submissions towards the end, and I'll look forward to seeing them. Now, let's get to it!

**RON WILKINSON** asks about the terms related to drawing a comic-book page. Below are some common terms relating to comic-book construction.

**LEFT-MARGIN** Look-Side: Panel drawn from such a great distance away from an object that details such as people's faces are not visible.

**LEFT-SIDE** Short Panel drawn from a great distance where some details are visible.

**RIGHT-SIDE** Short Panel drawn in which the figure (or animal/object) are visible from head to toe.

**RIGHT-MARGIN** Close-Up Shot in which half of the figure fills the panel.

**CLOSE-UP** Close-Up Shot in which the head or hand, etc., fills the panel.

**EXTREME CLOSE-UP** Shot in which that just a small part of an object is seen, such as an eye or a finger, etc., fills the panel.

**UP-SHOOT** Panel in which the reader is looking up at an object.

**DOWN-SHOOT** Panel in which the reader is looking down at an object.

**DOWN-SIDE** Panel in which the reader is looking down at an object.

**UP-SIDE** Panel in which the reader is looking up at an object.

**UP-SHOOT** Panel in which the reader is looking up at an object.

**DOWN-SHOOT** Panel in which the reader is looking down at an object.

**UP-SIDE** Panel in which the reader is looking up at an object.

**DOWN-SIDE** Panel in which the reader is looking down at an object.

**UP-SHOOT** Panel in which the reader is looking up at an object.

**DOWN-SHOOT** Panel in which the reader is looking down at an object.

**Robert Ledner** asks about copyrighting his own characters.

The simplest way to protect your creations/figures with making a photograph of your drawing, let your character, then sign and date it. Next, seal the photograph in an envelope and mail it to yourself, registered mail, return receipt requested. When you receive it, don't open it, put it away somewhere safe in your deepest box, a fire safe, under your pillow, etc. If the long or someone breaks the seal and/or envelope you have proof of the date the character was created and the date it was received. That's a cheap and simple way to protect your idea. One note: if you have an idea worth making, it usually is easier for the editor or publisher to credit and pay you for your idea than to make lawsuit, which is a great way to get it out of your hands. If you have an idea worth making, it usually is easier for the editor or publisher to credit and pay you for your idea than to make lawsuit, which is a great way to get it out of your hands.

If I, myself, have made books that are copyrighted by the creator upon completion, as long as the notation "Copyright © [year]" appears, it's fine.

**Sherril Wilkerson** asks about helpful books or videos.

For those of you who have followed my column from the start, you know that I have recommended several books on drawing and drawing comics and I won't rehash them here. I will recommend a couple of books by Bruce Hogenbush.

*Dynamic Drawing*

*Dynamic Figure Drawing*

*Dynamic Light and Shade*

*Dynamic Winkles and Drapery*

*Drawing the Human Head*

and

*Drawing Dynamic Heads*

You will notice as you study these books the excellent mannered Hogenbush has of the human figure and of its relationship to space. His dynamic drawing style is filled with energy and will make it a teaching tool for anyone's career. The only reason that I have to recommend these books is that they are so powerful and beautiful that I have seen many new students who are completely into the masterclass that Hogenbush wrote that they overlook the beginning stages of learning to draw (proportion, perspective, layout, design, etc.) and become lost in hundreds of drawings of fantastic machines that could hardly be called human. But Hogenbush's drawings, but there's one! Remember, learning is about discipline. It's important to learn to design, and to make one step before going on to the next. For instance, you cannot afford to learn before learning to draw them. So, study these books, learn from them, but don't become so enthralled with the masterclass that you overlook the basic blocks and cube figure that Hogenbush has used to construct each and every dynamic figure in his books.

## THE BRUTE PLOT

First, let me thank all of you who sent in Brute plot sample pages. A lot of great stuff there! Sadly, I only have enough space to show two of these pages. If your page isn't shown, don't despair—

this won't be a contest. Keep your drawings pouring in, and maybe something will get printed in the future.

The first Brute plot was sent to me by Wayne A. Wong. As you can see, Wayne has done a fairly tight pencil version. Let's look at a few things, good and bad.

Way, clear storytelling through-out. You can really follow Brute's actions as he turns and reaches for Major Villain. Storytelling is the key to drawing powerful comics. Wayne said it looks like you're a pretty good handle on it. Now work on looking up your head, with more depth and excitement.

There is no reason for this panel #1 to break up into the corner on panel #2. Wayne—only try to break panel borders when there is some purpose or action. The corners don't enhance it; become annoying and break the flow of the story. It also hinders the impact of the shot where you really needed to break the panel border.



Wayne did a pretty good job with Brute throughout. He is strong, muscular, and exciting, and really. Great job Wayne—work on looking up and showing the muscles and check the proportion carefully on the legs. Keep working!

Back grounds and perspective are the weak points of this page. There just isn't any realistic detail to the backgrounds that make them believable. Study your surroundings and even look at them like the others and note the details that work to tell the tale and the detail that works in functional ways. Remember that "sets" will be more believable if there is some implied purpose to what you draw in them.

Wayne, all in all, a really great job. Keep sending stuff in, I'd love to see it.

The second Brute plot was sent in by Scott Delrympie. Scott also has done a fairly tight pencil job. Let's go pick it apart!

The backgrounds on this page are so so. The original ground is too mountainous and uneven in flow, but the buildings lack any real, believable detail. The better version was a nice touch, but the detail, or lack of, surrounding them wasn't.

Brute has a nice, metallic texture, although his musculature has a rubbery, floppy look. Scott—work on hardening those muscles with straight lines and sharp angles.



A good job on Major Villain's look, and you carried the design through well in both views.

A fairly good job with the story telling, Scott, although I would have liked to see a bit more of Brute in earlier panel #2, 3 or 4. It's really good that of his head. Also, it would have been better if you had a switched view of the panel for Brute and Major Villain in panel #5.

Scott, basically you've done a nice, impressive piece of work. Keep drawing and let's see how far you can go.

Blaine Smith writes and asks that I write a couple of more plots a la Brute plot, so that you guys

can have more material to work from. Okay...Here goes:-

## THE VENOM PLOT

**Panel 1:** Peter, bleeding, muscles pumping, swings high over the city.

**Panel 2:** CE of Venom, who is pleased with himself, having just spotted the leader of his search.

**Panel 3:** CE is the target of his search, Spider-Man, hanging upside down under a ledge of a building, writhing his clothes in place.

**Panel 4:** Riping, clinging to the wall, goes about his business, coming towards the reader and fails to see the shape looming ominously behind him. It is of course, Venom, preparing to strike.

Well, that's pretty easy one, now let's try something a little bit more difficult.



Dave Mikaluk and Alexander C. Brown wrote to ask about post Brutes and Babes that they had missed.

Well, I'm happy to announce that sometime this year a collected edition of Brutes and Babes will be available, which will reprint all of the previous Brutes and Babes as well as feature expanded artwork with new material and lots more. Also keep an eye out for the art content that will go along with it.

I'd like to take this time to spell out some guidelines for future art submissions to Brutes and Babes. First of all, although I enjoy seeing all of your drawings, I can't print and critique anything unless it directly relates to something I've suggested or demonstrated here in the column. Next, if you can help it, try not to fold your submissions up into little tiny envelopes. Some that I have

## THE HULK PLOT

**Panel 1:** CE of the Hulk's face, slightly pained, a little bewildered and of course slightly pissed off.

**Panel 2:** pull back for US of deserted city street, Hulk standing in the middle of it, looking around, thinking. The cars as the street opens up as if their owners just left them in the middle of driving home—it looks like there should be people all over but that they just disappeared.

**Panel 3:** FOC Hulk, bending down to get into one of the cars (over door) whose door was left open. No windows are visible in.

**Panel 4:** MS of Hulk's angry, slamming the door of the car, the car visibly rocking; the windows shattering from the impact.

**Panel 5:** FOC Hulk, crying out in mingled rage and confusion obviously frustrated.

**Panel 6:** CE Hulk wiping his sweaty face with his hand, looking miserable and depressed.

**Panel 7:** FOC Hulk a less still covering much of it, lay on one eye, which is wide and staring in dazed surprise.

Well, there are two more one-page plots for you to work on. First, them off and send them in, I would love to see them, and who knows

Okay, let's see what you guys can do with the stuff. Venom and the Hulk send them to:

**Brutes & Babes**  
Venom Plot or Hulk Plot  
c/o Wizard Press  
100 B-1 Red Schoolhouse Rd.  
Chestnut Ridge, NY 10977

now and have been so worried that they were lost to me. Third, to be more really sure, try to do each and every drawing you do within a border; it also makes your work appear more professional. And finally, you don't have to send original! A good photocopy is more than adequate for my purposes. But, most of all, keep drawing! whether you send it in or not.

Following, I'd like to thank all of you again for your continued response and support. Speaking of response, I have been contacted with hundreds of Cable covers! It's about to take me another month to even through them and I've looked through a lot of them. It's going to be one pure in the field trying to pick one winner out of them. Anyway, next month is Cable cover month, so be here!

100 days keep drawing! (BT)

Let me see what you can do! Send your letters and questions to me, Bart Sears at

**Brutes & Babes**  
c/o Wizard Press  
100 B-1 Red Schoolhouse Rd.  
Chestnut Ridge, NY 10977





lets a researcher scratch who-knows-the secret-to-mortality-and-keep it from the government and the religious. All 12 episodes of this 1979 show aired on March 1st, 1980, followed by the equally short-lived *Something Is Out There* from March 1980 April 1st.

Fox has changed the name of the series. The *Animated Series* is *Quintman: The Series*, for internal reasons. The final five new episodes are bought for Nickelodeon. These include "Maddie" with Clay Aiken, the two-part "Shadow of the Bat," which introduces Batski, "Food, My Love," and "The Worm Plan." Finally, a new animated film, *Quintman: The Movie*, is in the works.

Fox still hasn't signed for a second season of *Beetman* (5), though that decision looks both surprising and unwarranted. Even if either the *Californians* or *Robert* goes solo, however, work is continuing on the 78-80 remake *Beetman* (9) (a new-cast "Mack"). The story, spotlighting the actor's on-air mystique, comes from Warner's own, as does the

the subject to be "very grown up very serious." *Robson.TV "Mario"* will be released sometime this Christmas.

**Wonders the Future of Star Trek, The Next Generation?** Is it going off the air with the end of the season? Paramount has made no official statement, other than that all of the cast is up for renewal of contract. Negotiations are said to be ongoing. Paramount first too worried with the poor ratings for *Star Trek: Deep Space Nine*.

## FEATURE FILMS

More blood is to be seen in the upcoming *Pacific Blue* movie, in post-production, as you read this. As we told you last month, Roger Corman's Cometic Films and New Cinematix Films are producing the movie, directed by Clay Johnson (Hood Rat II), from a script by Craig Nelson (Mafia: Exports). The film tells the origin of the IT and their last encounter with the Dallas Police.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

**First-time:** Four stars is cool, but some (mainstream) fans, and several stars (Alan Hyde-White [son of Jack Rogers], Wilford Hyde-White) a fired Richards, newcomer Rebecca Staib's Sam Stone, Michael Bailey Smith (1992's *Boyz*).

Tim Horton's signature coffee project is the Decoupage of "Horton" from Kilduff, as I mentioned here in earlier columns. Wood was responsible for the untaggable Glen De Gennet, and the untaggable Plus P. Plus Outer Space. Burton wrote the Colonel Sanders for the Johnny Rogers play the sometimes irreverent Glen De Gennet.

Tundra Publishing has acquired a large amount of stock in LoneLight Group, a production company that is already planning several Tundra brand films. In return for their investment, Tundra gets to choose any of LoneLight's upcoming films and characters to become comic-book series.

One Tardieu (and Collier) book, *Law of the Commons*, is also on the list. It is already here.



Matrix on the USA Network—*Spawn's* not the only one who came back from Hell as a superhero.





in the  
Los Angeles  
area. Also  
Pravda is  
directing the  
script by studio  
member Steve  
Schwartz and Peter  
Shorley, for Paramount.  
Broderick is  
one of Bruce Lee's  
plots that title character  
Broderick says that it is  
extremely faithful to the  
comic, and that the sets are  
fantastically creepy and like  
Broderick/Lao-tzu, the man  
who accepted Freddy Wong  
and Under-Sage, is working on  
two comic-book projects. He's  
reuniting John Lee's live-action  
Speed Racer film for Selma Pedersen  
and Warner Brothers. Speed Racer  
will be produced by Richard Donner  
and directed by Patrick Russell Johnson  
in Australia and Japan later this year.  
Lao-tzu is also doing "homage" to Marvel  
comic's characters. The *Shogun* series

devoting to a script by author-musician David Byrne and John Sherry, for Paramount. London (as part of Bruce's last) plays the title character. London says that it is a comedy infused to the core, and that the sets are "a little more modern and high-

Jonathan Lawton, the screenwriter who scripted *Twenty Women and Under Siege*, is working on two comic-oriented projects. He's rewriting John Lee's fast-action *Speed Racer* film for Silver Pictures and Warner Brothers. *Speed Racer* will be produced by Richard Donner, and directed by Patrick Boud Johnson in Australia. And Lawton takes this year's *Looney* in the coming "homage" to Howard Stern's raucous *The Schizoid Man*.

Portugal, for New Line. His look-alike is scripting gay who they lifted from the directing job. What shall we make of that? A movie like this actually has a budget of \$1-15 million? Meanwhile, Lucretia backed out of James Cameron's *Somerset*. She's a script of *Unholy* leaving behind a lot of money and an unfulfilled script.

The long-missed backlist *Golden* is finally back in hardcover, thanks to Foreign Imports and a hefty advance from MGM. What MGM gets in return is distribution of all of Camp's films after Tri-Star's deal ends in January 1994. What the moviegoer gets here is that iconic Elmore's *Spider-Man* film, long stalled due to Cineplex's reluctance, may finally be

rehab and, then, hold your breath, but you could conceivably improve and survive.

Warner is counting on John Hughes' star-studded *Deconstructing Harry* to pull America into the '90s this summer, but the odds will probably rubenstein up to be Harrison Ford star in the remake of *The Peopler*, coming in August. It'll be following *World Set Loose*, with *The Last Action Hero* (Van Dyke), and, of course, Warner's huge *Jaws: Part Two* (coming June 1995).

Bob Dennis, now working on the Sharon Stone horror film, *Shiver* (also *MyNight*) will be in work on his second two "Touchstone films" this year.

The *Squad* and *The Runaways* are both hoped to sell, and possibly premiere, in 1990. Paramount will reprise all three *Elvis*. Still no news on what role Roger Moore will play in *The Squad* movie.

Stephen King's *Mile Highways* and *The Shining* at the Metropolitan will have a couple of high-powered stars. Tim Robbins has been tapped to play Andy, a young banker wrongly imprisoned for killing his wife and her lover, while Morgan Freeman will star as Red, the "fable" prisonmate of Andy. *Falling* begins any day now.

Twelve-foot films have been put on hold. *Quinn and Quentin Terry*, *Waters*, comedies have been filed

Shawcross has been in the quicksand at Columbia. Richard Dourson, who is not in front shooting, knew about *The Catching Hour* in February, was initially opposed. Warner has lost the script and expects it to be long-proposed later this year.

Universal's giant do all as the long-awaited *The Shadow*, but they've changed leading man. Herby's head has dropped out of the picture, and Alec Baldwin has stepped into the role and had all the laughing credits before. Based on the novel by *the* *Man of the Year*, will direct the film from David Twohy's script. Like this year in England, Universal is also moving ahead on *Green Book* and *Get Out*, though no more hole word to report on how.

Look for *The Addams Family II* on November 19th, again starring Raul Julia, Christopher Lloyd, and Anjelica Huston. A new cast addition will be a baby-sitter from Hell too, it's not played by Jany Harko, who may first Purzley and Wednesday their match. Sequences (in a December box, when *Flight of a Witch II* tells the same as the 1986).

Universal's long-planned Flashdance two-action film actually backfires midway again. John Goodman is up for Fred Flintstone's role, while Rick Moranis makes a tough-to-remember Barney Rubble.



12

*The Addams Family* returns to theatres this fall, this time plagued by a baby-sitter from Hell.

Waters Law, Ltd. (WLL) is pleased to direct the sale of these 2000 models.

He went to check out Robert Townsland's *The Millionaire*, winner of the 1996 Shamus Award, to find hard-boiled, and had the writer's superb sense of humor a lot of fun.

M-4 Records. Following his record speed in Los Angeles, a strange place for Woodward Forest, Don't expect traditional entries on *Robin Hood: Men in Tin Hats*, from the man who brought us "Springtime For Hitler." Producer Bander and director Ivan Reitman carry these stars on the lead, and Tracy Ullman plays unworldly Ned Flanders.

One Black nationalist theorist may show up in theaters in June, if Black's bankruptcy proceedings allow. His other suggested film, *I Got It Made* in Central Park, should also be released this summer.

Finally, remember to check out *New Line's Friday the 13th: Jason Goes To Hell, the Final Chapter*, available in both the theaters, and in your comic book store. Although more intelligent horror movie fans might prefer *Jason Goes To Hell* to the more mainstream *Jason Goes To Hell* movies, a company trading that will leave the audience bewildered. Check out the Tagge/Comics store, once again, with both of our names and total up your bill. I am writing the script, while Gordon Masterson does the set design.

## VIDEO, THEATRE, & THEME PARKS

**Secret Methods** opens March 10th at the 5th Avenue Theatre in New York. Now is your chance to see this long-awaited musical.

**Calgary**—the same city that brought women in back to the dark ages with its inaneistic Social leadership character, will soon be coming to realization, secretary of Greater Calgary Committee and Rosalind Brown. As the statement's depressing enough, Committee is excited by the possibility of exploring Calgary's strengths in order that "our little town" can be the best.

Full Moon Entertainment's March video release (through Paramount) is *Robot Wars*, a stop-motion robot film from the creators of *Robot Joe*. Doc (Michael Ford), James (Stacy), and Lou

Wires start to take 21st-century tech to lighting. "We still do government, big Aircompos, David Anderson supplies the soundtrack."

Full Member has recently completed work on their first comic book. Coming later this year is the second issue, *File of Dr. Hiram M. Demore*. *File of Dr. Hiram M. Demore* is a comic book about a white supremacist who goes around trying to fight crime. Another Full Member is *Blindfold*, about a man who becomes one with an indestructible blindfold. Why do these exist in our society?

## TURTLE TIME TRAVEL

The musical town of Sisters, Oregon played host to a variety of odd creatures this past Fall, when the crew for *Strange Menors*/Nipper Tardis (C), A Placid Poble, brought their movie to town. Outside the house, ranging the abandoned milk trip bus, kids could watch as Llewellyn and Dandelionopolis Purbush held forth with some of Sauron's, and time-travelled to meet in their dreams.

Further 57 will be heartbreakers of music for the creators of *Heaven's Rains* and *Peter's Guard*. The great pizza-loving musician has long been a friend with kids, but director and screenwriter Rita and Geoff in *Teenage* bring in the older audience with his most sophisticated story and adult themes. *Heaven's* will have a chance to judge for themselves when *Teenage* makes it's first North (N) A.P. (A.P.) North stop to business on March 19th.

In the script, originally called "The Secret Scroll of Death," a scorpion-faced Japanese in 1944 deploys two kamikaze bombers along with a wind tunnel. However, at some time, when we are not here focused on the present, showing a good bit on their understanding for week April 1944. It is all that to describe a night in Kyoto with them, then that week April. They have returned back to 1944, and brings a final answer missed May (Toshi Hayashi) to the present. Now the Toshi has to travel back in time to meet April from the past (Toshi's old character) while Camp is on (Two Kurosawa also returning). Camp and Splinter stay in a hotel wherever they are, meeting Kurosawa in the New York

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In the subsequence, Page Turner was filming the scene when the first, unintentionally close, breath with the script: A few more by her and he's in the roomed (between the same case, light's flashing and popping). The light's reflected exactly, with some less to find that a clear flash would have to "stop" (re-second) her face later. After several takes with Page in place, she left and a maid not hold the script exactly the same place as she had held it. This was filmed with the same word and light effects, although there is certainly the Page put on film. The scene with Page appeared would be filmed after lunch.

Opposite the subway was a large circle with a big dome, which the Turtles would have thought later in the film. (It was the TARDIS, wasn't it?) They went out on the runway, blowing a cigarette. They're in hell, someone says, making things and lighting their way through burning clouds of light over the burning, glowing, etc. apocalyptic Turtles scene. (The Mark Cavonius is the last in the line.) Mark Cavonius is the last in the line. They put on their heads and investigate that, as they go down and hot, and they almost completely resist those having, and

On the outside, nothing like the storm  
 he felt, the inward, of the world's eye









black character has been John Stewart, who after only a few appearances (the first being *Green Lantern* #53) in the '70s and '80s, went on to become one of the most active members of the Green Lantern Corps.

The Wilson and John Stewart were the first black heroes who were not labeled as



JOHN STEWART: MARVEL

made to fit our own culture. This model proved to the industry that minority stereotypes and all kinds could be handled naturally with a great deal of popular success.

Many characters of all backgrounds have tested the flexibility of the property of the great bookspans. The *X-Men* themselves and Marvel's other mutant books have continued to break an existing variety of characters such as Wolverine (Irish), Wolverine (Scott), Storm (African-American), Nightcrawler (German), Kitty Pryde (Israeli), Wolverine (Canadian) and Nightcrawler (African). From other books applied their successful formula. DC's *Blackhawk* (African-American) and *Blackhawk* (African-American) included books *Blackhawk*, *Blackhawk* (African-American), and *Blackhawk* (African-American). Some such as those named the books of other characters that appeared in comes up with the old '70s and '80s trend.

To much the same way that black and women developed into important comic characters through the Silver Age and 1970s, many other types have been

## JEWEL CHARACTERS PLAY PROMINENT ROLES IN MANY TITLES. KITTY PRYDE HAS BEEN A STANDING PLAYER FOR THE X-MEN

back. Many early black heroes had names starting with "Black." This trend continued well into the late '70s with Marvel's *Black Goliath* in 1977 and DC's *Black Lightning* in 1977. These were times when having a story with black characters was usually a novelty (think back to some of the television shows created at the time). The fact that the character was black was often more important than what his other qualities were.

Women gained a bit of equal time during the Silver Age as well. Characters like Supergirl, Black Canary, and Hawkgirl (now Hawkwoman) developed into positive role models, instead of merely being plot complications. Women were still depicted in a somewhat somewhat inferior by the male-dominated industry that dominated their adventures but leadership was being made.

Unfortunately the growing spotlight on black and female characters became an important and useful part of their decisions.

Marvel's *Master of Kung Fu* is a good example of such a character. Shang-Chi was born and trained in the People's Republic of China. His adventures usually centered around his struggle to help his father's criminal empire in China. Shang-Chi first appeared in *Special Marvel Edition* #171 and he quickly took over the role, which carried his name until it ended in issue #175 in 1973.

The former Jeopardy! host also has an identity inseparable from her ethnic origins. Born in Vietnam, she was raised from a very early age by a self-taught artist of

the same first race. They hit her cultural identity was so important that they returned her to Vietnam since she became a model, complete with her own name of being given up there. Her name was changed in 1973 to Jeopardy #112.

### THE START OF THE LIFE

The new *X-Men* team introduced in *Good-Bye, X-Men* #1 was a change even a prototype for some of today's most popular titles. One of the more interesting aspects is so is in the portrayal and interaction of a culturally diverse group of characters.

The original team consisted of several ethnically diverse characters such as an American Indian (Thunderbird), a Russian (Colossus), an Asian (Scarlet Witch), an African (Storm). The title centered around how these very different people argued, played and worked together as much as or more than it centered around their actual adventures in the Marvel Universe. The plight of the mutants trying to gain acceptance among humans has become a symbol of the struggle of those outside the mainstream fighting to get





Shang-Chi (left) is a new Asian hero.

THE PLOT OF THE MOVIES HAS BECOME SYNONYM OF THE STRUGGLE OF THESE FIGHTERS TO GET INSIDE OUR OWN CULTURE.



#### Deploying Similar Developments in the '80s and '90s

Inspired by earlier characters such as the Mandarin, Shogun, and Shang-Chi, Master of Kung-Fu, Asian characters and concepts have rapidly gained widespread use in American cinema recently. Heroes such as Wolverine (he and Marvel's Blade [yes, she's Greek, but she studied in Japan]) borrow heavily from Japanese culture, for example. Beyond the oriental martial-arts imagery introduced in 1971 in *Master of Kung-Fu* and popularized by the film in the mid-'80s, American cinema. The most Americanized were borrowed by the Asian culture itself. This is demonstrated by the huge amount of Japanese-organized material published as such in *Black Flame* and Marvel's *East* franchise and published in the '80s each year. Surely under such an influence Asian characters will continue to flourish here.

Asian characters play prominent roles in many titles. Kitty Pryde, who first appeared in *Monsters X-Men #128* in 1989, has been a starting player for the X-Men and a charter member of *Excalibur*, as well as sharing a main-screen with Wolverine in 1994. Marvel's Moon Knight is another good example of such a character, and a complex one as well. Introduced in *Monsters by Night #102* in 1975, Marc Spector was the son of Noble Elias Specter. During his younger years, he lived the father's way of life. He later traveled the world over as a mercenary, eventually ending up in Egypt, where he adopted the Moon Knight identity. His origin is therefore a combination of many backgrounds, containing Jewish and Egyptian elements among others. He has headlined three separate series throughout the '80s and '90s.

American Indians are also making their presence felt. The X-Men's original Thunderbird, the New Mutants' Huron, Alpha Flight's Shaman, *X-Force's* Warpath, and *Wolverine's* Tarek are all proud themselves among today's hottest characters. With X-Force's colorful popularity and Tarek's new series,



## THE WIDESPREAD USE OF ETHNIC AND OTHER PREDICATES HAS BEEN A LONG PROCESS, AND ONE WHICH IS STILL CONTINUING TODAY.

upcoming), expect to see even more Native American influences in comics in the future.

The widespread use of ethnic and other predicates has been a long process, and one which is still continuing today, as society evolves continue to change, as does the use of minority terms in comics. Black characters like Dredd, Cyborg, and Shadowman received regular roles. Batwing joined the X-Men, and John Stewart (a.k.a. Green Lantern: Black). Jewish characters such as Kitty Pryde and Moses Knight appear in books with a monthly basis, as do Hispanic characters like S. Fero's Sonnet and Loring Lightening of the Avengers: Night Guard. Comic readers can expect even more evolution along these lines from the formation of both Milestone Media (partnered with DC) and ANA. These groups will push mainstream comics to new heights of cultural diversity.

### THE FORMING OF MILESTONE PUBLISHERS

1992 saw the formation of two publishers of black comic readers: ANA and Milestone Media. Milestone Media was formed by Douglas McKeefe, Dwayne Carey, David Temple, and Michael Jones to publish comics centered around black characters by blacks. Milestone Media has reached an agreement with DC Comics whereby Milestone's work will initially be published by DC. All of the members of Milestone have come from long careers in the comic book business and their combined talents should produce some great books. According to Dwayne McKeefe, the editor-in-chief of Milestone, there are lots of exciting things happening with this coalition. Many business men see the world but the first will be the leading and set of Milestone characters coming in from Skyline. McKeefe and one of the group's top priorities is shipping books on time. Milestone derived their name from a general but often important that group would be, a true reflection of the comic business.

ANA is the Association of Black Comic Book Publishers. ANA is not an

association but actually an African word that means "to protect and defend." All of the members have been publishing black comic underground and have not gotten much mainstream attention until recently. By forming this group, the publishers hope they can collectively reach an audience that no single publisher could. The publishers represented are Dark Lake Lee, African Noddy, AfroCenter Books, Up-Come, Hope Comics, Omega Seven and Redford/Superior Underground Press. The initial reaction to ANA has been strong according to Erik Griffin, the president of ANA. With not a single book published (they have been the focus of several newspaper articles and a February

1993 special. A television cartoon is already in pre-production and a Center Images trading card set is scheduled for April release. What? The trading cards will have a ton of cool people doing art including Andy Kubert, Scott Summers, Erik Larsson, and Len Wein. While ANA certainly has some very lofty goals, they recognize obstacles of achieving them. Griffin was very reassuring that ANA will be publishing high quality books and shipping them on time. ANA also has plans to enter the street market with an initial deal similar to those Marvel and Image have. This will give them like Wild West access to their comics but significantly after they have been on the direct market. The books themselves will start shipping in April and the first issue will be polygraphed with Erik Larsson trading cards.

With ANA and Milestone leading the way, it seems that the cultural presence of publishing has. These books will certainly break new ground with the last characters in all the titles being black or some other minority. Everyone is excited by the possibilities of these new characters so watch for these groups to be on the cutting edge of black comic publishing. They are curious to chart new territory for the use of all minorities in comics. ph



ILLUSTRATION BY JOHN BARNES FOR THE NEW YORK TIMES

Thirty-five years ago, at the height of the Silver Age of comics, non-white characters were as scarce as hot lead. Then, particularly in Atlanta, they began to show up in street scenes and in supporting characters; the top practitioners in general thought it to be the pressure of the Black Panther in the pages of *Amazing* that.

That started a trend, as more and more black characters showed up—usually with “black” as a prominent part of their names, as though the readers would like one of their skin color without being prejudiced. Black Cat, Black Lightning, you get the picture. And when they weren’t named as black, they were stereotypes, instead. Luke Cage, hero for hire, or the reclusive “big” wife for the Police, or the angry young man portrayed of John Stewart, the Green Lantern (who was even sometimes called “Black Lantern”).

And it hasn’t changed much in the past 25 years. But now a group of comics creators is trying to break that mold, with a new line of “multicultural” characters and comic books. Interviewed to the principals of Milestone Media—president Isaac Davis, editor-in-chief Denysa McElroy, and creative director Dwayne Goines—about their history and the unique situation Milestone is in.

and maintains our creative voice. We have total creative control in terms of what we produce for Milestone. ...  
**GOINES:** For the content of the books.

It’s also important to point out that we don’t like this line ever have close or contacts. The only people that we could find are the shops that were set up in the 1980s and ‘90s—Lunar City, for example—and those were in tight production deals. The companies—with the exception of Image’s *Spirit*—owned the characters outright. They just hired these guys to do the work. They did it at a phenomenal rate, in terms of volume. But that’s the only model we could rely on.

From what I understand, since we did this, others have set up similar arrangements. But I think we’re the best.  
**WILLIAMS:** How did you get on this, Dwayne?

**GOINES:** Dwayne is a genius.

**McELROY:** Usually I was working with Dwayne on something we did. The first time for DC, I enjoyed working with him a great deal.

Like every other creator of color in the business—in a month’s run Marvel (DC sort of week). For not around and

# Marking Milestone

BY PATRICK DANIEL O'NEILL

**WILLIAMS:** How did you get together to become Milestone Media?

**McELROY:** Basically Milestone Media is an outgrowth of what Dwayne and I started as children. We were classmates, we read comics together—and when we read comics, we found a paucity of black characters.

**GOINES:** We didn’t see much like “paucity” back then.

**WILLIAMS:** (Laughs) I can just hear you at 12, “There’s a paucity of black characters here, Denny!”

**McELROY:** The vocabulary of comic books reading comic books.

We started creating our own characters as a lot of boys did, and they reflected ourselves and our experience. But around 20 years later Dwayne became very disappointed with the comic-book field. I stayed in publishing management: Dwayne, along with Michael Davis and Dwayne McElroy, decided there was a need to establish a line of black-owned comic characters, and then they expanded from that to multicultural characters. In order to preserve this idea, and to protect it, they started a company and someone with experience in publishing. That’s when they called me. That was two years ago.

We spent a year talking to DC about the mechanics of building a partnership: where we would create the characters, and DC would help us with the printing and distribution. That gave us a licensing agreement, while DC would also help us with the merchandising of the characters. It afforded us the opportunity to have the control



thought, "Man, it would be really great if I could do a character like that the way I want to." For me, the issue was definitely control of the character. I didn't want to go into a situation where I created something that was very close to me, gave it its own set of the Big Two, and have some editor come along six years and a half and tell me, "No, that's not what this character's about. You're wrong—don't do it that way." This is so close to our hearts, it's extremely important that we control it, that we be able to protect our creative vision.

Once we set this up, we provided a place where other people can come in and do their characters. I really see this as the first step. The city and the universe is designed so that other guys can plug in. There have to be lots of guys out there, going, "Oh, man... I want them to come in here and say, 'You're doing it all wrong. You're not speaking to me, you know nothing about my life, let me tell you what my heroic character is, let me tell you who I am.' I want to see more women come in here and do that. I want to see more Hispanics come in here and do that.

When everybody plugs in, we'll have this really

interesting, rich world that isn't like some of the superhero worlds we have already. These worlds are very homogenous. **WHEELS:** As you develop your product, as your line of books, you also develop the readers that do the books, so that they are true to our multicultural thrust and we will have a multicultural team putting the books together.

**DE WITT:** There's a sense of rebellion you get when you see yourself or people like you in a work of fiction. As a young black kid when I saw *Boyz n the Hood*.

**WHEELS:** There you did *Caddy*—it was great!

**DE WITT:** "Wow—I can be a hero! I can be the smart one!"

**WHEELS:** Let me play devil's advocate for a minute—

Couldn't you be charged with saying that only black writers and artists can create good black characters? Only Asian artists and writers can create good Asian characters? Etcetera, etcetera?

**DE WITT:** Right, we could, but that would be inaccurate.

You have to have a sensitivity toward the material and you have to have some knowledge of what you're writing about. I think I'm a good writer—I think it would be foolish



for just to write a book about a Native American character who lives in Wisconsin—because I don't know anything about it. There are black writers who do know a lot about it and could carry it off. Odds are that we broken-down Wisconsin would have a better idea where to start. Whether or not he would have the skills to pull off the writing is a completely different question, but he would certainly bring something to the work that hasn't been there before.

One of the strongest arguments for what we're doing is that I don't think it's Marvel or DC's responsibility to provide stories about African-American males. It's an area of interest to me—but it's not their job. It's our job.

**TTTTT** It's not where they're coming from, either. **TTTTT** People write about themselves. Usually. Unfortunately, no matter what character you're writing there has to be a speck of you in it. When you're writing heated fiction, you're usually talking about an idealized version of yourself. And since women are pretty much white guys...some-kind-of superman are 95 percent white guys, as their teachers at Ohio State or Johns or Cal know.



## BLOOMING STAMEN-GATE

disseminated rather than concentrated among the street gangs of Los Angeles. Parts indeed come, the gangs must be broken down in "the big bang," but the corporations, also determined to end the violence, have their own ideas—including the use of a revolutionary gas in "war." The gang members, like in hospitals, die the gas kills all but two percent of the gangsters—and the two percent develop superhuman abilities. The super-powered survivors band together in final battles.

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Two, here to understand that, in America, black characters in earnest—especially the ones that we were reading in the 'thies—came out of a whole era of "Marxist-class" novels. Particularly Luke Gallo, and even the Black Panther in some extent, I think they were created as a way of making us see a trend.

*I don't want it to be a world where you can pop over to Reed Richards' lab and borrow a time machine. I want it to be that when you see a man fly, it's the most amazing thing you've ever seen.*

■■■■■... and save all lower-cost commodities have not been found, the trend is likely to continue.

**CHURCHES:** Again, it was also on the tail-end of a whole lot of "black churches" that was going out at the same time. Except, unfortunately, the major inner-city churches didn't survive the black purge at all. Because "What you ended up with was this sort of skewed sort of black churches based on what they see as 'respectability'."

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

**Quesada:** But if it's really a black chaffinch you got a man who works for the County Agent—and if he's related to 10 percent of what's in the County Agent, it's still several times I don't believe 80 percent of the population here, and I certainly wouldn't really get anywhere knowing how to improve them from any particular means or the food habits, I don't—because even if I did, would I be able to do it? I don't know.

If I have to wear a hoodie when I grow up, why not wear it now? I love it and I'm really into it. I grew up with it, all of my friends have it and I love it. I know, it'll be better if my hoodie was a bit bigger.

**SHIRAZ:** The difference with politicians—and the go-to line about the two—is that we're dealing with not just the future of the growing demographic of this country, the generation that will have control in 2016 and beyond. It's also their important. We're talking about something that is multi-faceted. It's not just, let's say, picking ideas. I would like to consider that as a really, really, long, I'm talking about a world of many different cultures and ethnic groups who will not be a class and social level.

Reviewers find that, not only is there a lack of high entertainment value, but also the story is somewhat over-the-top.

**■ ■ ■ ■ ■** You've got to get the inside of things straight first.

**BOBBI** Really, without coming down to—well, living in the world of vampires—I'm not asking you to take the hard way because here I'm black, I'm asking you to do? The point because the difference is that in 1944, in the 1940s, the difference is that in the 1940s, that was

Some people who wouldn't pick up sports like or happen to make pick up Marbles because, "Wow! I didn't know a thing you could be an engineer and a sportsman and mean all these things—and get to the end!" But they're not doing this because of those things, they're doing it just because the past is interesting! And they want to know what happens now.





how to say that it is expensive or so power-consuming or something that it cannot become mass marketed, so you have to supply it anyway. This is not going to become the Saturday Night Baseball five years down the road.

**McPHEE:** I tried to play that game with Donlin. We used Donlin as the cutting edge of technology. He cost \$24 billion. They're not going to do it every week, and everybody was going to have one.

**CHUBB:** But now?

**McPHEE:** Of course, everybody has one now. But that was not my intention.



## STATIC

In the same spirit of "The Big Bang," Jerry Ward's fiction is challenged to examine the gang warfare of Paris Island. And the resistance (as obvious as it is real) granting him a license away of electrical powers. Developing a conscience and refusing control of his abilities, he becomes Static—a confident, brave, witty, utterly contemptible, to be certainly punky and

**CHUBB:** And that's not an easy company.

**McPHEE:** "There's a sense of magic you retain by keeping the world 'real.'"

Part of it, you can't dole out with real agents and communicators. Most importantly, though, the first time somebody's had their first ground and they're fired—nobody's ever seen it before, nobody can believe it. We want to bring back that sense of primal power that you got when

you read your first comic book.

**CHUBB:** How do you keep that magic for the paid, paid-for reader, who has been reading comics—even if for just three or four years—and who has seen that range of stuff where this level of technology and superpowers is commonplace?

**CHUBB:** Let's bring it back to Donlin's point: I think the way to get the faded readers to accept this wildly new premise is comics is through superior writing and, with all modesty, these books are very well written—work is sheer overindulgence that these talents have brought to the projects. We'll get people to believe that a man who can fly is really normal.

**CHUBB:** That's one of the ways it'll happen.

**McPHEE:** Storytelling.

**CHUBB:** Storytelling—the new level in comics.

**McPHEE:** Comics—good stories are the new gimmick. I think in terms of making this appeal, we have to make it accessible—and the more real the environment, the more accessible it becomes to the audience.

**CHUBB:** Jim Shooter used to say—and I think it's a true statement—that every issue of any comic is somebody's first issue. How do you maintain that accessibility six months, a year down the road, and have that magazine be the character—and not have the reader who's been with you from the beginning?

**McPHEE:** Accessibility is crucial. One of the principles we started with in our work is that if you read off two books it's better, but you can read one and never notice anything missing. That goes right down to the story level. Characters can be already continuing serial episodes where people think the first problem.

Look at something as significant as *Chewy*: It has original stories, the characters live on, they're changed over the years. The situation is changed over the years. I watch maybe *Justice* for the first time I can't tell if I've watched every episode there are other looks to the stuff and I just know it's interesting. Every once in a while, 76 out of 100 of them—a reference to something I didn't see. But I can certainly watch an episode of *Chewy* or *LA Law* and still believe it went without seeing every episode.

The way that works that is that every episode—every season—has to be improving, it's mobile, and as the *Superman*'s set up, *Wonder Woman*'s played out, there's a classic. There's a conclusion. It might be over three or a four issue story, but something happens and the reader gets an entire piece. The end is made to be the case. It's very, very rare that there's a story so big that you absolutely have to do four issues, and you can't see every page for set up. "Oops, I'm on page 22, next month we'll pick up on page 23." We have to work in the end we have.

Serialized material depends on value—in static, if you put together the first four issues, it's an epic. Volume 1, issue 1, issue 2, issue 3, each complete stories. If people could do complete reading, 11 pages 24 pages ago, I think we can come up with something. (Thoughtful.)

**CHUBB:** In the course of all that you take the characters, you had a great effort contribution, you had a lot of what they were about, after you read the 40-page story. Then you were going back to the reader what you're making it all about.

**McPHEE:** That's what can't be done is to make the characters feel like they're there, but, problem solved, there was something done there. It's not yellow, it's in 12.

reaches "How can the nation be united and" "how can it

**WIKER:** In terms of innovations—clear innovations—in the past five years or so in comics, it seems that the concept of a hero with a clear motivation on the level of “I have an ability that no one else has and I should do something with it.”

**Even within the cliché of the dark, gritty hero, there's a core of a Bogart-like character.**

[illegible]

**THE MOVIE:** Yeah, the Spider-Man movie—that idea has become unfathomable. Now do the Filipino characters—the heroes of Diketa City—fit in?

**REVIEWERS:** We have four books. One is a text book—anybody in that field has an entirely different motivation for what they're doing. They're doing things because he's there and because in the P.

**10000:** Even in the best of times, money is the

**WILSON:** As the landscape, the desert's mountains are very softish. He gets better, he will grow. John's motivations are softish, but not really random-walking...but for I got better. He will grow. It's not a bad idea to just observing it, just—and for better grow. He's just not at the level of "I can do that!"

I think it is unfortunate to have horses in the clinic arena. I think horses are part. Deep within, everybody wanted to believe, or would like to believe that

**Q&A:** Why do people keep coming back to politics? To Sacramento, or the U.S. House? Or anyone? What are their reasons?

**WARRIOR:** Even without the cloud of the past, pretty boys, there's a case of a legend that's gotten away from itself to cynical hard-boiled, I don't believe in anything—but you better believe in the star.

**DEBATE:** There is still no general agreement as to whether or

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**Q 1984:** Is "What has not been done, nearly enough" a "big, beautiful book, not the way it was supposed to be?" That's a dream, not a clay victory. I think the chicken and the egg don't see reality-will come out with lots. As Devere said, eggs, with chickens in. Now the birds are coming in a flock. I thought, and experience reality, please out of lamb. Sometimes you'll see the same out of reality. I think you're going to see the different philosophy of our existence and our reality.

**McKinnin:** That's one of the interesting things about Africa. In times of crisis, the worst people and the poorest people do the best things. And the people who became very rich—called billionaires on CNN—these people are doing to be very charitable in the time

**01666:** I think one of the greatest pleasures among us  
is having a conversation with you. Best time spent by me and you.

**CHURCH:** People are looking for heaven and Milwaukee is not a place to go there.

||||||| The question of Question 11, "Can you be a hero in this kind of society? (instead of a movement)?"

**MEMBER:** The American Foundation for the Blind



## HOWEVER

**Carin Meisel**, general toy inventor for Mattel Industries, discovers toy employer and mentorship. Edward Katz is as fit a person as there is in Kansas City. Smart and intrigued, Meisel introduces us to him by phone. In short order, Meisel explains how she is taking control of every part of a hypothetical marketplace. She lists the creators of the eight toys called "Meisel's Toys," which are spread over a seemingly endless array of online sales websites.



# JAE LEE



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**WILDC.A.T.S.: THE TRILOGY • MAY '93**

STORY BY DAFYDD WYN AND BRANDON CHOI

**image**



# Silver and Gold

A Fan's Perspective

by Jack Curzin

**W**hat was it like? I'll tell you what it was like: I had to walk three miles to school every day, through hip-deep snow. And that was after milking the cows and foraging in the snowdrift. And another thing...

What else? Dogs. Sorry wrong nostalgia. Hey, don't blame me, my mind's been rotting from decades of reading comic books.

Okay, let's start over. Come with us now to the simple, idyllic days of 40-odd years past. We are standing at the edge, the beginning of the great empty darkness between the end of the Golden Age (which I measure from the

final issue of *All-Star Comics* in early 1951) and the start of the Silver Age (the first appearance of the Flash in *Flash Comics* #223 in late 1956, some say, but this one is usually cited from the return of the Flash in *Shazam* #4 late the following summer).

Those "four years" was surprisingly few looking back. Even if, as I do, you feel that the "real" rebirth of superheroes should be dated from the first appearance of the Justice League of America in *The Flash and the Jolt* #10 (which occurred the entire day Marvel Universe with *Amazing Spider-Man* #10 a year later, we are talking less than a decade (although I'll grant you that ten years probably covered two generations of comic readers back in those days).

You must understand that those of us who grew up reading comics in the Golden Age were happily and bloodily ignorant. Comics were just there at the newsstand, the corner drugstore, the bus station. You took your weekly allowance and headed down to buy whatever caught your fancy, ten or 15 cents a piece. How, you asked a class? No big deal, there'd be another two months.

However, after a while, next month didn't all come. Titles would either disappear with no notice (Flash Comics faded away I think with the February 1948 issue) or, even more of an indignity, undergo a quick transformation. All *Amazing* became *Wonder* now in 1949. *Secrets of Superheroes* was all girl title shortly thereafter. *Captain America* had to go as well, because a horror title in 1949, before dying a quick and unannounced death. When *All-Star* went weak in January 1950, it was all over. *Captain Marvel* and various sidekicks were still struggling along over at Fawcett (and the old standby *Superman*, *Batman* and *Wonder Woman* would continue to appear every month), but superheroes were generally a thing of the past.

All of this happened in a vacuum. There was nowhere to turn for information: no place to complain, nobody else to even talk to about it except a friend or two. Comics were for kids and nobody wanted to dare much what kids wanted or thought. There was certainly great variety in the comics left on the stands (war comics, science fiction, romance), but most of it was pretty awful stuff. And those it remained, aside from a brief and failed attempt by Timely to revive *Captain America*, *Sub-Mariner* and *The Human Torch* as *Young All-Stars* in 1953 and '54. For superhero fans there were only DC's *Big Three* (or increasingly *four* stories) and two second-line ones who somehow made the cut: *Aquaman* and *Green Arrow*.

In the December 1977 issue of *The Amazing World of DC Comics*, that company's excellent and long gone corporate brochure, Mike Gold (in an article on the birth of the Silver Age which I unabashedly used for research) made the argument for the appearance of *Iron Man* marking the beginning of the Silver Age. He was Gold pointed out. The first successful new superhero was the Black Canary (who got her start in *Flash Comics* #58 in April 1947). True enough and measured against what she was and where the *Martian Manhunter* was certainly notable. But she or eight pages on the back of



# BRIGADE '93



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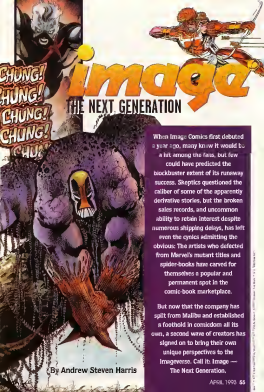
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Image

APRIL 1993

*Agent  
Rogers*



# image

## THE NEXT GENERATION

When Image Comics first debuted a year ago, many knew it would be a hit among the fans, but few could have predicted the blockbuster extent of its runaway success. Skeptics questioned the caliber of some of the apparently derivative stories, but the broken sales records, and uncommon ability to retain interest despite numerous shipping delays, has left even the cynics admitting the obvious: The artists who defected from Marvel's mutant titles and spider-books have carved for themselves a popular and permanent spot in the comic-book marketplace.

But now that the company has split from Malibu and established a foothold in comedom all its own, a second wave of creators has signed on to bring their own unique perspectives to the Imagaverse. Call it: Image — The Next Generation.

(By Andrew Steven Harris)



Perhaps the most unusual of these perspectives comes from Sam Raimi, whose eclectic outlook on the high-profile "Blood Hungry" Wolverine story as *Marvel Comics Presents* along with best-selling writer Peter Dinklage brought him to immediate notoriety. He went on to become the regular comic artist for *MC2*, and continued to draw attention with his quirky interpretations of established Marvel characters, much as great *Clash* character designer Bernard Chan

Earth's Image series, *The Mass*, looks to have a concept as complex as his artwork. Like Earth's *Watercolor* series, *The Mass* will debut in eight-page installments as an anthology series, but it will quickly move on to its own full-fledged tale shortly thereafter.

"Everybody kept saying 'you'll never put all the pieces in right again.' Everybody said 'you're going to have to do your own book,'" Mark says. "So now here's my chance. Now I get to show everybody how."

But what he has left out is the impression that it will be the most unusual image series to date. "The book, he says, will not be a "grim and grisly" look into the wilderness of a down world reminiscent of *The Australian Aborigine* "Mushrooms."

"It's two worlds," Barth says. "One story is set in the modern world and he's involved in their economy thing like a fishy guy from out of character who sleeps in garbage bins, but for some reason is torn off the dream world. It's like, pretty regular guy who is not having that hallucinations, slipping into modern world. There's also the woman, a social worker who's trying to help him out. She's trying to convince him that the modern world is real, but he's turning to the indication that the other world in the real world and the real world is a dream."<sup>10</sup>

Next, but is this screen concept too difficult for the kids that make up the bulk of *Teen*’s fan?

"I think as long as two people physically hurt each other there's a enormous possibility for acceptance among kids," March says, laughing. "Max is going to be like an underdog, but kind of strong. Wolverine is a complete underdog and John is certainly a

Source: The author. Interview with the author, 1999.

"And after some time there's also going to be a lot more opportunity for women. We have a conversation with Erik Lametta, Seattle Sounders' first coach, and we have this great relation that the kids will like. His name is Mr. Gino, and the kids could be started out in having a Kelley Jones-type and ended up having a Todd McFarlane-type. He has this type that follows out and looks more and more like an organic paper and wraps people up and kills them. The type travels along the floor and comes out about the wall or whatever becomes to be people."

"The cape tentacles increase the gravitational pull of objects that are between it and the person. Mr. Gore is fighting, so that they fly across the room at the person. The person at the other end could get attacked by anything in the room. Like if Mr. Gore were behind The Moon as a moon effect with room mass."

It seems that North just can't resist, leaping into each humor and not knowing when he does anymore that *The Man* won't be a comedy book.

"Odd things may happen but Maco will always remain a gem and a glib character. This is not going to be a silly book at all, at most it will be satirical. My art derives from the comic, so my sketch will be as well. But if something truly happens, it's because I'm feeling fed by the idea of that being true. Make no mistake: I wouldn't dream a scene to be a lot of action—not from anywhere after #1."



FEEL THE BLOOD...

**BLOODSTRIKE**

APRIL  
1993

image

Flame debuts as a four-part story in the new *Darker Image* anthology series, and then moves on to his own three-issue miniseries. That leads to the climax of his ongoing in a special issue #100 published in conjunction with *Flame*, along with a trading card series from Image that releases clues about The Hero's possible secrets.

Exactly what events these are Kirk declines to publicly say, but he does say that it will give readers a chance "to decide if you really hate it or love it" before the regular ongoing *Flame* comic starts in June. Once that occurs, Kirk says, readers can expect to see the series in late every month.

"My goal is to make *The Hero* the OTTHER Image book that comes out as long as *Spawn*," he says. "I don't even want to be a week late. I hate being late, and I promise bloody murder if I'm late, down to the day."

Goodbye to a devotional guide for the Hero—among them, crossover with heroes from other companies.

"I would love to see a *Hero/Violence*, I'd really like to do a *HeroandFlame*. But especially a *HeroLobo*—there's a situation in which neither guy is playing with reality."

DC has already announced crossover plans with Image, leaving open the possibility of *Hero* seeing his plans come to fruition.

But perhaps top among Kirk's goals is to get his own legs in working on a platform on the books, with scripter and prior collaborator William Messner-Lobes.

"I've never plotted before—that's what's going to be interesting. I've broken down stories in typical Marvel method in which the artist lays out the full comic book from a two- or three-page plot, so I don't feel that coming up with the sequence of events is that difficult. I just have to try to convey to tell the character's motives and so many motivations as possible. The part will be what goes on, and the part will be to have them say the things gracefully and not awkwardly, which would be what would happen if I tried to script it. We wanted first together

on *Spawn* the *Hero* and if we could have half the characterizations as in *Spawn* it's going to be good."

But if Sam Kirk has taken his project down the solo character route, artist Larry Stroman has gone the opposite direction and created what might be called the ultimate team book—more than 200 characters are expected to appear in his upcoming *Flame*. Like Kirk and many of his Image cohorts, Stroman also came to his attempt working on one of Marvel's mutant books, in that case the *X-Force* novel that recently deluged the popular new team lineup.

Stroman, by coincidence, also began his mutant work in collaboration with writer Peter David, but on *Flame*, Stroman will be handling the story-planning duties himself.

"We sat around the table and wrote and talked about all of the different kinds of things we wanted to do," Stroman says, describing his collaboration with scripter and collaborator Todd Johnson. "Most we scribbled and some we kept, and we put what we thought were the best ideas together. That's what became *Flame*, and that's why the series has so much stuff—it's a compilation, a lot of which came out completely by accident as we talked it out."

Stroman describes *Flame* as a full-page without cover set in New York City, a story of power and control starting out with seven core members and eventually expanding to more than 200 as the team grows over the years.

"It's not your traditional team," Stroman says. "Various members are recruited by team leader Windrose, and the alliance is only one of convenience. Each team member has his own agenda, and some realized the reader will change."

Windrose serves as the leader for a mixed group of seven characters that become entangled in story of international technological espionage brought on by a transcontinental conspiracy known as "Europe."

"The main villain is Lord De la Demoville, known as Providence, an egotistical crazy creature who a million years ago was worshipped as one of the gods a many pages high follows," Stroman explains. "After the end of the fourth era, Deus later emerged in Europe whose industry was still in its infancy. He built a powerful



...THEY DID.



BRIGADE

single-minded and at present they have teamed with a cutting-edge Japanese company, forming the dominating juggernaut of Europe. Europe is now a powerful international corporation that wields worldwide influence by controlling the market on breakthrough technologies and research.

"Europe also employs a variety of super-existence to do their dirty work," Stroman says, "and Europe's engine will be revolutionizing plot that will rock the Image universe."

Setting Europe will be the new members of Stroman's elite Tribe team, all under the command of Dr. Robert, the secret, AKA Marshall Gibson, an invisible genius who stumbles across the ultimate goal of Europe while experimenting with his own scientific technology, thus setting the events of the series in motion.

The initial roster of characters is an interesting mix. Eliza Darnhurst, a brilliant but down-and-out scientist, who created state-of-the-art battle armor, only to find the designs stolen after insurance patents were filed. Right. So nearly the middleweight boxer Franklin Dooler, acquired super-speed via latest stored research experiment. Alexander DeLuxe, aka The Priest, owns the Hyde dance club and commands military operations. Nick Borjap (Matthew Diamond is Nick Peltz, who can transform his body into living metal).

Fashion model Nicholas DeLuxe, whose not starting up the streets of New York City as Fly Girl, plays an interesting role in the Image universe—along with

partner Anirio Mito. Nicholas owns Burlesque, the fashion magazine responsible for making the superhero outlaws by characters in mind of the other Image comics. Then there's Sebastian Thiel, who goes by the name Street-Dealer, and who not only owns the premier nightclub, Paps, a popular hot spot, but also has the power to split into 58 smaller versions of himself (and thus being the potential Tribe membership count to 258). And finally, Stroman says there are subsequent characters only known as "Rascals," whose powers seem a mystery (but who will eventually prove to be the most powerful member of the team).

Stroman's hoping that the mix and depth of the characters will let him provide new takes on several tried-and-true themes:

"I wanted to take guys who had all the powers of traditional superheroes and make them into completely different characters," Stroman says. "I wanted them to be familiar but also totally new."

To that end, Stroman will be penciling and inking the book, and even coloring a few pages, in addition to co-plotter duties. Johnson will script and provide the script. Tribe starts off as a miniseries and then moves directly into a regular ongoing series.

But if Earth has gone the solo-guy route, Image's new development is again back, now Image creators (Gordon and Jerry Ordway) have managed the tricky task of doing both at once. Wildstar focuses on a fighter from the future and the series does seem bent to hunt him down, but the story is all over an interesting idea: who that leaves open the question about who are the good guys and who are the bad.

"Wildstar is a very powerful character, like the super soldier from the future," says Ordway. "The concept is that he's this character caught in a time loop, and he keeps reliving this moment in time over and over again and needs to break the loop. He also travels back in time 38 years to our time to stop a war that's about to begin. Other guys from the other side follow him back to try to prevent him from stopping the war. Wildstar is definitely the hero of the piece, but remember, this is a war—what the good guys are and who the bad guys are depends on what team



you're living in."

Further clouding the issue of who is good and who is bad are the strange alien symbols that have attached to each of the characters. It's the symbols that give the characters their alienhood powers, but there's a drawback to them as well. The alien creatures have a conscience of their own, and the independence of each person depends on his ability to resist the symbols' influence.

"The symbols seem pretty rough, pretty violent, and that's what drives a lot of these characters," Orsberry says. "Wildestar's on the other hand, isn't evil, and that's what gives him against the other guys. Everybody's got a different amount of willingness, and we thought that would be a great hook to determine what type of person each character is. The symbols are not all in the same place—one guy has one linked to an eye socket where he lost an eye, Wildestar's is attached over his heart.

"There's also a lot of mysteries along the way, such as a relationship or the past between Wildestar and one of the guys in the group that's older here, and that also plays off the idea of who is the bad guy and who is the good guy."

It's that issue of lesser characters that might eventually step off into their own book. Orsberry says, since it was this truly astounding event happens: "Wildestar does, kind of off these quarters of the way into his debut tomorrow."

Not a good sign, Orsberry admits for a man who just wrote a chapter in the death of the seminal superhero, Superman. But, he says, within the *Men of Steel*, Wildestar steps dead and doesn't come back, despite having another whole issue left in the manuscript.

"But wait till you see what happens in that issue!" he says.

Before all that happens, however, Orsberry will chart Wildestar's violent final days, penning the pencils along with the story as plotted by writer Gardner. Gardner is the originator of the series, and will continue to have Orsberry work with him on the tale as they plan out an ongoing book after the roll of the last issue concludes.

"We both have totally opposite ideas, and none of the best stuff is produced by polarized creators, who both sides are challenging the other side to do better stuff," Orsberry says,



"It's rewarding, but it's also very tough. You can have that between a solo creator and an editor as well, but in some way you always need to be challenged. The problem in doing an image book is that there's no editor to work in a sounding board, so Al and I have both been taking on the tasks that an editor would perform."

Orsberry, perhaps the first well-known artist to be recruited by Image who doesn't come from the Marvel camp, is also having a good time working on a project that doesn't involve someone wearing a big red "B." Orsberry has edited writers as diverse as *Supernova* continuously since 1988, and now that he's returning from the character with the landmark *Adventures of Superman #500*, he's looking forward to doing a different kind of story.

"It's violent, but it's also funny, kind of like *Nightmare on Elm Street*—kind of stuff, a little bit of alien-style horror," he says. "It's great to be doing stuff that's the exact opposite of a Superman book, the drawing is also being ripped off a guy's face... It's fun to imagine what would that look like after it's been burned on his face all these years. It's been a lot of fun for me doing gross-out stuff."

Wildestar will cross over into the rest of the Image Universe, Orsberry says, including an already planned appearance by Omega Dragon and possible stories involving FFFF and *Supernova*. Both of whom are also involved in intergalactic wars, and thus naturally finding themselves in inter-relation.

But such plans are only small potatoes compared to the crossover Image has planned for the rest of the year, according to Image founder Bob Liebold.

Liebold's *Youngblood* and Mark Silvestri's *Cyberforce* will both play a role in *Deathstorm*, the upcoming Image/Yellow crossover series slated for later this year. *Youngblood*'s Pegasus and *Cyberforce*'s Ripster both play key roles in the epic storyline. In addition, Liebold says, a story running through both *Drizoid* and

the new title *Blackhawk* will unleash the story of Project Super Agent on the frontlines, a controversial storyline whose shock waves might end up in the pages of *Spin* and other titles.

After that, Lasker says, Project spins off into his own title, while the Youngblood mission grows into two separate ongoing series, one for the home team and one for the away team.

"There's a new president in the White House, a new administration and a new episode," Lasker says. "It's a Democratic administration after 12 years of Republicans, and they come in and reboot Youngblood. We'll revive the new Youngblood team in the fall, with new identities made and some characters backed their walking papers."

*Youngblood* will also spin off into *Youngblood: Strike File* (later next issue), a four issue miniseries drawn by one fan favorite Joe Juska, which focuses on individual characters from the Youngblood team.

"*Youngblood* is like an Avengers book, with the characters coming together," Lasker says, "but at the [original] Avengers you had a bunch of characters that already had their own solo books previously. Because Youngblood is these characters together as a team, we couldn't go into all of them in depth. We don't want to go too far, we don't want to spin off every character, but we want to focus on some of them individually."

Lasker will also be releasing *Argosy* as an ongoing series, and that book will link up with *Blackhawk*, a title about a level of Internal Affairs discontent for superheroes in the Blackhawk storyline running through the first two issues of each book.

"In every police department there's an Internal Affairs division, but there's nobody on the fringe anymore that does that for superheroes," Lasker says. "The Internal Affairs people are very low profile, and that's what this will be like—when a new hero arrives on the scene, such as *Blackhawk*, *Blackhawk* would be called in to take care of him or take him out."

*Youngblood* will also tie into these two new books, with the story from *Youngblood #8* leading into *Strike #0* and then *Blackhawk #0*.

All this, Lasker says, serves to complete the setup of a master plan storyline that was started back in *Youngblood #1*, and which many people won't realize has been consistently developing all the while until they suddenly see it finally break loose in *Youngblood: Strike File*.

"Everybody's been taking potshots at the Youngblood miniseries, and they don't know what the crap is up," Lasker says. "The stuff has been being set up from the beginning. We've been dropping clues all along the way, and all people have been using are the rumors, rumors and tabloids, but when we're almost the story done we've done it for a reason. We're trying to show people there's as much more in these books, and when the thought-gang people should go back and see all the things that were going on that they missed. A lot of the Image Universe has been working right, but people just don't realize it yet."

Lasker's another book, *Supreme*, also has dramatic plans in store for the title character: similar to the classic clash between Superman and Doomsday late last year.

"A guy named Khamsa comes looking for him, and if you thought Doomsday was a bad guy, you should see this one. The *6 December* is that guy's superhero's not a wrong, he's not going to die at the end of the story. *Supreme* is not a slug."

All this seems a bit more ambitious than the loose schedule could be able to handle, but Lasker insists that the shipping delays that have plagued the company are a thing of the past.

"Beginning in March these books will not ship late," he says. "I'll be cutting back on the artwork I do from 32 to 30 pages, and then each issue will have 12 pages of backup story, so that will let me catch up on things that we're looking to do. A total page count doesn't do all the books, and when we say that we're not kidding."

That should please the fans, and help insure that the new wave of titles from Image into reality. (A)



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# FOILED

## Again

BY  
ROBERT J. SODARO

### GIMMICKS AND OTHER COMIC ENHANCEMENTS



1990, the adjectival *Spider-Man* made comic-book history by selling some three million units. The book also set new standards in marketing techniques by being re-issued in multiple colors and highlighting (i.e., a black issue, one with gold ink, one with silver ink, poly-bagged, plus a special platinum issue released to retailers only, etc.). Marvel followed this up with 1991's multiple-cover first issue of the adjectival *X-Men*, setting new sales records by moving eight million units, making it the best-selling comic in history.

Needless to say, Marvel saw the light, and pretty soon "special" or "limited" issues seemed to become the norm with Marvel churning out *Glenn in the Dark* covers (Glenn Rider), do-or-die covers (Hawkeye #26), silver-ink covers (Silver Surfer #28, Silver Sable #1), gold-ink covers (New Warriors, X-Men), and even a green-ink cover for a special issue of *The Incredible Hulk* requiring two rings.

Not to be outdone, DC Comics has jumped on the bandwagon with hologram embossed covers (Batman #3)—which Marvel promptly aped on the four *Spider-Man* titles on the 30th anniversary of his first appearance—and now "moving" covers on *Robin* #7. Foiled has also been enlightened, and—on some respects—leads the pack in this area of marketing, by leading in trading cards (Magnus), caskets (Hawkeye), "counting" 0-combined issues (Magnus, Hawkeye, and Archer and Armstrong), adding a chronicle cover (Glenn/Glenn) and making these "bonus" a normal part of their output. Other published comics with bound-in trading cards include *Youngblood* #1 and *Alpha Quest*, with other publishers offering additional places. Lobe has offered a triple-cover issue, *Loeb's Book* (with all three covers on every cover, so fans don't have to buy multiple variants).

There is also a special Lobe badge. That Lobe's *Green Lantern*, which offered an honest-to-God Green Lantern ring.

And the best gas on DC's *Teen Titans* title offered not only multiple covers, but variant interior pages as well, delivering yet another version of what an enhanced comic can be. The first issue of the series offered not only five variant covers, but different interior art as well. Each of the five issues had a different cover and 16 different interior pages (spotlighting a different member of the team), along with an additional 32 pages devoted to all five. DC marketing rep Patty Jant was quick to point out that *Teen Titans* was an best a full-page comic retaking for \$2.75—the price of a standard 32-page book. This particular enhancement, she feels, is more of a bonus than "just another gimmick" engineered specifically to boost sales.

This technique of adding pages to a comic is a more radical version of one Valiant delved into with its inclusion of an eight-page insert by Barry Windsor Smith, into *Solar* #1-10, with the reader spread of each issue combining to form a huge 36 1/2" x 51 1/2" final panel—proclaimed to be the largest single comic panel in history. In Valiant's comic, all issues were the same, and readers could, if they so desired, pull out all the last four pages and combine them to form what was essentially



"ARE THE FANS ACTUALLY BUYING THREE MILLION SPIDER-MAN #1'S?"

*Solar* #6. Although, as has been pointed out, to use the final oversized panel, all readers really had to do was lay the eight covers out and match up the interior two-page spreads. In this fashion they not only got to see the last panel, but didn't have to destroy their comics to do so.

However, comic books aren't the only publications that are going for the gold with special features. Both

advanced ordering catalogs from the country's two major distributors (Malibu Comics—Capitol City, and Phoenix—Diamond Comics) have bound or poly-bagged trading cards into their books. Even *Marvel* hasn't been entirely untouched by this trend, with issue #16 offering two covers, one with a grey Hulk and a second with a green Hulk, and nearly every issue since #18 including trading cards. Needless to say, trading cards into magazines is nothing new—many of the sports and non-sports trading-card magazines have been doing this type of promotion for years.

With all of these publishers jumping on the bandwagon, the cynics among us can only wonder if this is a real marketing technique designed to attract attention to a worthwhile product, or just another ploy to boost sales and disguise shoddy content. On the negative side, if these "add-ons" to the regular comics are simply to induce higher sales, then they should be shunned for the gimmicks they are. However, to simply dismiss all of them as mere gimmicks is unfair to the various publications and to the fans who worked on them. DC's *Posty Jones* jumps this new breed of comic book as a single purpose, and collectively refers to them as "enhanced" comics, while not only has a more positive ring to it, but avoids labeling them all with the same brush.

Still, the debate over their relative value rages on, with sound points on both sides of the issue. We are told as the fan press, and in house organs, that such publications are big sellers, reporting record sales and



## PEOPLE BUY TWO ISSUES ONE TO KEEP AND ONE TO READ

complaints will come at the distributor level. Still, the real question is, are the fans actually buying these enhanced *Spider-Man* #1's or are the retailers in reality stock with a huge back stock on the issue?

Perhaps the surest barometer of these special issues is whether or not they sell-through at the retail level. There are not out to contact a number of retailers to discover if fans are actually buying these issues. In a purely random, and totally unscientific, survey of several retailers (both on a national and local level), there is a certain amount of consensus on this issue. Most retailers we contacted felt that to outright condemn all the enhanced comics would be totally unfair, as some proved to be more valuable than others (*Spider-Man* #1 proved to be a big success, while *X-Men* #1 fared less so), and some—such as the final "B" cover being the biggest cover

of the lot).

All seem to agree that the idea of packing trading cards into comics is a good idea, while the concept of multiple covers seems to be on the wane. Holograms are whole lots, but many retailers found that some of the

## MORE OF A BONUS THAN JUST ANOTHER GIMMICK



hologram covers of *Spectacular Spider-Man* #149 had scratches on them. "A lot of your issues were marred," stated Don Corbo, manager of Dream Fantasy, Norwalk, CT, "and you ordered 1,000 comics, that would be 1 percent of your order, but if you ordered 20, that's 20 percent of your order, and that's a big deal."

To rectify this situation, *Marvel* responded by poly-bagging the remaining three *Spider-Man* issues. Naturally, this move once again opened *Marvel* up to criticism by people claiming *Marvel* was doing this to boost sales. ("It will be interesting to see if people buy two issues, one to keep and one to read, and one to read," one retailer remarked—same days you just can't win here, huh?) It should be noted here that experts agree that keeping your comics in the factory-sealed poly-bags will eventually ruin them, so they aren't as good for the comics as the Mylar bags you buy yourself.

One retailer who had a good deal to say about enhanced comics was Bill Lubowicz, owner of Los Angeles' Golden Apple Comics. He found it

interesting when the term "gimmick" was referring to these comics, as he felt that it was totally unfair to denigrate a tried-and-true marketing technique so unequivocally, especially considering the dearth of the total market. ("There are some people who feel that *Tony and the Winter* is the best word in science," Lubowicz told us, and then went on to say that there are also others who will buy these year after for *Youngblood*. He proved this recently when he held a major one-day signing of



the new Laidlaw comic at his shop. "We had three TV news crews, two radio stations, newspapers, and sold 3,000 comics during a seven-hour period," he stated.

To be fair to all of his patrons, Laidlaw would only sell one comic back to a customer. "I had people calling up and asking to reserve copies, but I couldn't do it." He did, however, hold copies for all of his regular customers who requested one. Some may question whether Laidlaw capitalized on a media event or created one. He admits that a fair percentage of the people attending Mangabito's was generated by his staging the signing, but he doesn't feel that he did anything wrong. Without decreasing the relative worth of the book itself, Laidlaw felt that any retailer could

## THEIR ARE LITERALLY THOUSANDS OF PEOPLE WHO HAVE PURCHASED MULTIPLE COPIES THIS REPRESENTING THE EVENTUAL VALUE OF THE BOOK

have done what he did, and he feels that he brought hundreds of potential new customers to his store.

"It was a very 'Guns n' Roses' crowd," he said. "And we distributed free comics to the people waiting in line." In the weeks that followed, he noticed heavy traffic in his store, much of which was the direct result of the signing. While, over the long haul, many of these people may never return, he feels that there is a good chance that they will, which will expand the market, and ultimately be good for business.

On the down side, he pointed out that "That Fick" leads the wrong mentality. He hopes that his customers will actually read and not simply board comics for their hoped-for potential value. "We need a more expedient version of 'hot.'" This view was reflected by other retailers, some of whom felt that enhanced books were simply a fad, and eventually the market will level off. It's spokesperson for Forbidden Planet in New York City felt that most of the enhanced books they carried had sold well, but pointed out that the DC books didn't do as well as the Marvel books, feeling that DC doesn't market its books as well.

Another major retailer, and mail-order distributor, Big Bob's, attempted a novel marketing trick with the pre-logged X-Men comic and cards. They sold a store-bagged six-pack, five unopened comics—one each of the five different cards with the cards still tagged with the comics—as well as an unlogged comic without any card. In this fashion, a fan could read that comic and save it too. It was reported that Bob's was open at various locations carrying the X-Men cards to draw up the value of that particular card. An inside source also stated that the store ordered cases of the *Absence* Comics containing the beautiful Silver Preh—Fly Night Dimension artist cards, and were planning on cutting the four-card set out of the magazine, and selling them for \$18.95 each. Unfortunately Big Bob's recently went into reorganization and permanently shut its doors, so we'll

never know if this plan was successful!

All of which leads us to the original market value of enhanced comics in the year-to-come. Critics have correctly pointed out that the comic-book readership is measured in the hundreds of thousands, not the millions, so when a book sells six or seven million, there are literally thousands of people who have purchased multiple copies, thus depressing the eventual back-market value of the book. At a recent New York convention, one retailer was selling copies of *Spider-Man #1* for 28 cents simply to unload them ("I don't have the storage space, and I've got to make room for new product.")

Yet, when all is said and done, the final word is not in an enhancement, except to say that this technique is neither new *Magnum* and *Epic* magazines both included a miniature version of *Amazing Spider-Man #12* in their February, 1989 covers, or similar to comic books (as pointed out, trading cards must often include cards, and if you look at the front picture, enhancements are a third-and-fourth Nations Avenue marketing technique [you'll recall boxes, "free" prizes in department store shelves, coupon-packed inside, etc.]). Whether or not the trend will continue depends on the type of enhancements, as well as the viability of the product itself. So long as publishers keep us aware that they are fire and ferocious

comic-book publishers, and that the comic book—not the enhancement—is the product, the trend will continue, and the comics will retain their value.

However, when the product becomes too cluttered up, the buying public will eventually tire of the play, and gimmicks that turn out to be just that—all flash and no show—will wind up hurting publications that are utilizing them to cover up slumped sales. Until then, enhancements may be just the ticket to infuse new blood, new life, and perhaps even new customers in what has always been a finite, and ever-shrinking market. **R**



**A** s a major comic-book show in New York City a few years ago, two men were walking around with giant tags that confuse the uninitiated, but bring chuckles and very understandable from those who know who they are. The first man's name tag hangs under the misperpetrated line of an older man; his tag reads "John Bonanza's Father." The second man, with thick locks of long black hair, wears a similar name tag below a dangling earring; his reads "John Bonanza's Son."

It's that type of humor that has distinguished what might be described as the first family dynasty of comic-book art show, witty, and comfortable enough with themselves to be self-deprecating in an industry of brown eyes.

Both generations are well-known to longtime readers everywhere, but to the current crop of comics fans it is the younger Bonanza with whom they must identify. Father John now works in the backfield with Marvel's editors though to determine the final look of the company's comic books, while the younger of the pair known to his fans as "JOE," has the front-line responsibilities.

But if there's one thing John Bonanza Jr. doesn't have to do, it's distinguish himself from his father. His long career came into his own as an artist, with high-profile assignments that in the past have included a stint on the industry's top seller of the past two decades, *Uncanny X-Men*, as well as such hot books as the magazine-sized arc of *Punisher: War Zone*, specials featuring *Punisher*, *Wolverine*, and *Ghost Rider*, and the best-selling two-part *Cable* limited series.

"I'm better prepared now than I was eight or ten years ago," Bonanza says. "I was young, in my eyes, and I've increased much more in ability since then. If you look at my work back then and my work now, you'll see how different it is, how far it's come."

Many comic fans, of course, see Marvel making a wise business decision in adding to a new artist's one, with Bonanza's hand-drawn tag to

the company stretching back decades. Marvel has indeed gained another distinction from its tag titles like that, which occurred during the second formation of Image Comics.

Bonanza looks at his recent assignments with a sense of humor. "I associated Bob Layfield" (he jokes, in the manner typical of his disarming humor when addressing potentially controversial topics) Layfield, originally scheduled to do the art for the solo book of the character he had helped carry to prominence, was removed from the project during the much-publicized schism with Marvel. The company then turned to Bonanza to head the *Cable* series to fruition.

But while Bonanza is happy to joke about the recent turmoil in the comics industry, he's also confident enough about his place in the industry to speak candidly on the trend of artists such as Layfield who demand handling the writing chores as part of their artistic responsibilities.

"What's been happening has been doing the writer's disservice, and the storytelling is suffering, lately because of it," Bonanza says. "I don't even blame the artist. I blame the collectors, who speculate on a hot artist. Collectors,

## Keeping It in the Family

John Bonanza Jr. shares not only his father's name—but his talent and his love of comics.

By Andrew S. Harris



instead of looking at the fun of comics, are just over opening the comic—a comic ended in a period, that's the worst example of this."

Of course, it's many of those same collectors who pay Bonanza a paycheck, but, he says, their money isn't as important as calling out the damage they do to the industry.

"I don't have any problem telling people this," Bonanza says. "Artists that absolutely blow me away find that they cannot sell a comic, and artists with no talent, as far as I'm concerned, are selling millions. If I were in that spot I'd be very happy, but there are guys who are better and aren't getting attention. It's an injustice. I'm not begrudging anyone their money—you should try to make money—but

I'm embarrassed to sell better than some guys who are so talented. I blame the fans that don't read their work, and that's a shame. Jack Kirby at his best wouldn't sell a comic today, and that's a damn shame.

"He's all a mystery, all these people who think that they're giants. People forget that the comic character is 98 percent mine—the character is what sells the book. But I support it's because there were three guys who were in the right place at the right time, and it just grew spontaneously. The problem is that there are too many people with small talent and big egos, people who are taking themselves too seriously and are taking away the fun."

Strong words from someone who himself has jumped on the bandwagon of doing bad collector books, but Romita looks at his own attitude as a measured response.

"Yes, I've adapted to the changed times, but I've tried to keep my own self-esteem while making money in this industry," he says. "I did a number one—*Parasider War Zone*—and I know who I did it. I had a chance to sell a number one book and make a lot of money. And I have no regrets about that. But at the same time, I've been doing this for 15 years, and this was the first opportunity I've ever had to succeed like that."

And indeed, Romita has certainly paid his dues. Though his father's name certainly did little to expedite his chances for success, Romita says it took years of drawing story after story to finally achieve his ability—so much so that he calls his art a "replication style," just from the sheer volume of work that he's done over the years.

"I think it was only about a half-hour into my first periodical job that I no longer had a personal style. I had a deadline style. I had always dreamed drawing like John Byrne, or Jack Kirby, or my father—but between my hand and my hands there was this big gap that not even Mom could breach. As I got better and better, from doing it over and over again, I started to develop my own kind of style, but I just call it replication style, from doing it so much."

"I wasn't always a good mechanical artist and I was always concentrating on it, taking a



circumstantial approach, taking the highlights from a scene and then connecting them. Someone like Tom Swickard, or my father, has it down pat and can pace out a book in a couple of hours and doesn't have to worry about adding or subtracting panels. I always worked on my storytelling, my creative process, but it was only the actual

important of the artwork over and over again that got my penciling down to where my storytelling was. It's a complicated process. Anyone who thinks he can come into the business and do it real quick is wrong. They're just cheap people."

Romita's wife gives art lessons at the convenience he manages to afford, though these are becoming more far between since he moved to the rolling hills of Iowa, where he lives near his wife's family after several years of the couple living near his own in New York City (his own permanent residence is in Florida, "I got back so often so I use," he says, "but this year, so far in October, I'm concerned, was just crazy. I'll do it for as long as I can keep it up and then I'll become a hermit."

Such was made him think he's becoming a bit like his father.

**Collectors, instead of looking at the face of comics, are not even opening the cover...**



of whom he has childhood in America and got him back into the office at their old Queens, NY home for days and to pencil a hat would one day become more of the most classic comic books in history.

"He'd go up into the attic with a shovel and old glass fragments and come down three days later with his hand and ragged hair and dirty fingerprints," Romita says. "I mean, for all I know he could have been a terrorist."

In fact, Romita to this day still remembers his first exposure to his



father's work and tells the story with the rhythm of one who has recounted it several hundred times but with the animated tone of one who never tires of retelling it.

"One day I followed him into the studio."



the younger Romita says. "It was a typical office, not the way they look these days, but the kind with comics and newspapers and magazines everywhere, where one little speck would have set fire to the whole city."

"He was doing more romance comics, and there I remember him working on *Daredevil* #22 [Romita Sr.'s first work at Marvel]. I remember him working on the cover, and I remember thinking, 'Wow! This is exciting!' I was six years old and I started asking all these questions: 'who was this person, what could that person do, and he explained it all to me. He'd say, 'This is Matt Murdock and he has radar sense,' and I'd go, 'Wow!' And he'd say, 'This is Father and I'd go, 'Wow!' And that was just the tip of the iceberg."

"I didn't become a fan mascot because I saw it from the artist's point of view, but it was the last. It's changed so much, now that I'm one of the people making them."

In fact, Romita has had a chance to follow in his father's footsteps and spend time on the *Daredevil* book himself doing a popular run of books that introduced a *Punisher* guest-spot at a time when the character was just beginning to come into prominence. The issue is now considered a high prize on the trade-show market.

As to the new *Punisher* series, Romita made his agent learn a relatively serious, bringing a popular, broken-down-boxer look to the skull-chipped character whose sales had begun to slip. Romita's work, some of which was with artist Klaus Janson of Dark Knight fame, has brought a pretty, rough-and-rumble look to Frank Castle that seems to strike a chord with the character's basic mood.

"The three up coming issues that Klaus has inked are the finest work I've ever seen

him do," Romita says. "I've never been that excited about work coming out—the work I've done on those issues is kind of like being on a hot streak. Turning the *Punisher* into a boxer-like thing is how he should look. Suddenly it really gave me a grasp of the character and a just kind of snowballed from there."

And other plans in the future? Well, Romita says, absolutely no image books from him despite a few well-considered rumors, but he has more than enough Marvel projects on his plate to keep him at the table for a while. "I'm finally getting to do what I want to do rather than what people are telling me to do," he says with a sense of elation. "I'm a boxer so I got to stop. See, you can tell I'm in love. I would never say that if I was in New York, I would say I was happy as a pig in a wall, no. I'd better not say that!"

Stated for the next three or four years, Romita plans to finish his third arc on *Punisher: War Zone*, as well as a sequel to the *Punisher: Wolverine-Ghost Rider "Hearts of Darkness"* team-up. Both plans are making it a reality. He's working on plans for a number of bookshelf-format books with different writers, including Howard Chaykin and John Byrne as a run of *Ghost Rider* and other material. One is a *Ghost Rider/Blade* team-up, another is a tentative *Ghost Rider/Silver Sable* special. Romita expects to do one or two a year for the next three or four years, in addition to his regular monthly painting job.

"And hopefully," he says, "that will keep me in shape for the rest of my life."



# JAE LEE UNLEASHED!

## YOUNG BLOOD STRIKEFILE



# Amazing

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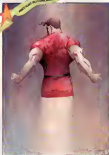
**Leonard Ambrose Jr.**  
Windsor, MA Age: 23

All you need to enter Wizard's Amazing Art Contest is send your artwork with your name, address, telephone number and age to:

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Submissions can be on any form of an-lined paper or poster-board and can be in any medium (pencil, crayon, ink, etc.) and photo or metallic color will not count. Artwork must not be larger than 8 1/2 x 11 1/4". Do not fold, tape or seal artwork; mail them flat in sealed bags. All submissions are non-refundable and become property of Wizard Press. Employees of Wizard Comics are the sole judges of the Gold Award Winner contest, and all decisions are final. Good Luck!

Hey, guess so now! Every month, Wizard and Wizard will award a limited edition Gold Bell tie to the most artistic or creatively rendered entry dealing with their respective properties or themes. So what are you waiting for? Sharpen those pencils and good luck!



**Jimmy Cheung**  
Hemel Hempstead, London, England



**Chris Battle**  
Santa Monica, CA



**Jesse Palon**  
Thornhill, Ontario, Canada Age 21



**Jack Gray**  
Aurora, CO Age 24



**John Torrisi**  
Carmel, NY Age 31



**James "Lee" King**

Decatur, AL Age 21



**Adam McDaniel**

Bound Brook, NJ Age 19



**Sandy Carruthers**

Prince Edward Island, Canada



**Travis Cook**

Signew, TX



**Eric Hanson**  
 Richmond, VA Age: 18



**Alexis Schrepper**  
 Hallandale, FL



**Joachim Gmoser**  
 Fort Erie, Ontario, Canada Age: 21



**David Gonzales**  
 San Antonio, TX Age: 22



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THE BIGGEST BY THE BEST

image





# CYBERNARY



FEATURED IN DEATHBLOW #1  
BY NICK MANABAT

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# WIZARD'S REALM

BY THOMAS SCHWARTZ

**B**ecause we will be discussing the winners of the contest from Wizard #18, we have no need for letters to, or, reviews in this month's column.

Choosing the winners for this contest in issue #18 was probably one of the most difficult tasks I have ever had. Exclusionary was exciting and well written, and the art in most cases was not only adequate but of professional quality. In order to choose a winner from among the many contenders, I created a point system, including the information you had from Critical Gisting. We used the same point system for both the art and story contests. One point was given for each piece of information taken from the character description. That point was subtracted for each incorrect use of information found in the description. (This was not necessary for the art contest.)

Example: "I was the [highlight], first born, son of a [disposal king], my [only sibling] was my [younger brother]" would give the player 4 (for each of the points mentioned in brackets), totaling 4. However, a minus (-) was given for any misuse of information. "I received my [color of voice] while fighting alongside my [older brother]." Additionally (+) was given for the reference to the [color of voice] however the [color of voice] point (+) for the general reference to an [older brother]. His total score for this paragraph was +8-1+0-1=6.

Many of you wrote fantastic stories that contained every point mentioned

in the description and were truly made of the words the best D&D ever. One person constructed the story as poetry, and that is a novel. Of over 1,000 words, under than 100 to write the column. I had to eliminate many entries from consideration because they did not stay within the limit of 300 words. It would not be fair to those of you who worked hard, period your stories ran down to the correct limit. As a writer myself who has to work within a word limit, I did keep the contestation from worthy entries that did not exceed 300 words.

Another problem was because of entries. If they were postmarked by December 30th, I kept them in contention. However, I could not include any postmarked later, although I am still getting entries in January.

## A Man Named Hal

Congratulations to Dan Mochel of East Haverhill, NY, who saved our hero Sir Halcyon the foolhardy. Halcyon, a skilled but clumsy knight of the Kingmaker, was supposed to have the power to calm the winds and waves during the winter solstice. And, to achieve it to achieve by shouting and screaming. The same comes from the two unusual occurrences at the face of his birth. Soldiers unexpectedly beautiful weather during a winter storm, at the moment of his birth and the landing of his birth by all of the children in the area. We will remember and never call our hero Prince Hal, or Hal for short.

## The Legend of Prince Hal

"Only I escaped capture from the

anc forest and their howling howl howler. I knew that I must avoid back without camp and blunder the others. I knew the area before reaching the swampy forest. Upon arriving I found surrounded by the belly of the troll. As a few frost eating animals I had been rugged with all its damage. I was well-armed, but my armor was not good by my side.

"I thought the battle outside, away from the prisoners, and toward the complex. As I thought, the monster was stayed back, fearful of the monster's wrath. They watched as I threw my blade deep into the belly of the troll, and maneuvered the troll into the flames where it couldn't regenerate the damage fast enough.

"I leaped hard onto the fire, holding my opponent down with my blade, but as he escaped. The sword's heat burned as I burned against it, leaving its imprint on any part of my body it touched. My right eye felt it would burst from the radiant heat. I didn't leave the scorching flames, until the better of many great men was less than when.

"Turning around, ready to face the vice. I saw that my newly escaped companions had killed them. I was congratulated on discovering my adversary's weakness, and my battle and informed that the troll had murdered my beloved mother. That is what has caused my dark side, a hatred that grows bolder whenever I enter darkness—its image, that of the troll, regrettably, causing me to become that much more ferocious in battle.

"Later I found that the camp was



# TOYING

STAND • STAND • STAND • STAND

WITH DAVID CORRIJN

## Reader Mail!!

**G**reetings to all of you out in toyland! In this issue, I'm not going to ramble on about some silly tale story or gripe about a toy line (the more you're all giving signs of relief, but you're out of luck because there's always next month!). This month, it's Reader Appreciation Month, with a full column dedicated to you, my thoughtful readers! I've been kinda lax with the read, these past few months, so here goes...

John M. Murphy of Lansing, MS asks: "It is the obligation of us toy collectors to purchase each and every new spring figure of a toy line? It's funny that you want my opinion on this. John, because I am on a similar dilemma. You see, out of the entire

X-Force line, the figure I hate the most is Phoenix. I still have thought him, and I'm not sure if I will. My answer to you (and others in a similar situation) is...of course not. Disrespect or not, you, the consumer, must buy what you like. If you don't, toy companies will keep churning out the same lame-a-figures, and we don't want that to happen, now, do we?

## Triple Your Goshes

**J**on Fick of Brandon, CT tells me that the G.I. Joe Cobra Commander has three different faces and a score. He also says that the American Gladiators line has a Zap figure that is also scarce. Thanks for the tips, Jon!

Rita Landers of Dedham, MA has some questions—1) Which of the

new GI-Joe line are the rare ones? 2) Can you tell me the value of Bob the Clown? 3) Is the Flash with the Turbo platoon worth more than the other Flashes? 4) Did I make a great investment buying two John Connors or was this guy just a jerk? 5) How do you keep and store your figures?

Whodiz! The worst that I know of are Skeletons and Deadpool. "Rare" isn't the right word, though; it should be "not as plentiful." 2) Just last week I was looking for a Bob the Clown figure I think he's going up in price. I would price him at about \$15. 3) Not really. 4) You made a pretty sound investment. I've listed him at all. 5) None of your business! Actually, I don't keep them in a box at all. I put them on shelves in my room for all to see. I believe that toys are meant to be played with and stored away, it's not as if I felt that way a few years ago, but I do now. I have room to say on this, but I'll save it for a future column.

## Venom's Dream!

**D**ave Brown of Boise, NC says that his friend has a talking Venom that says something that only a few Venoms say. I believe you are referring to the line, "I want to eat your brain!" That line put parents in an uproar, and I don't know why because the quote was put on the card for the parent to see before he/she bought it! But, I don't believe your friend's Venom says anything different than any other Venom.

Nick Hawkswick of Yorktown Heights, NY says that the Cable figure card explains that the figure has recently sustained a glow-in-the-dark eye when in truth, it does not. I read this out loud, Nick, seeing that I never saw the line print on the card. You were right! I searched all



Look at this! It's the Ghost Rider figure made in the mid '70s. The figure came with two heads—Ghost Rider's head is on the figure and Johnny Blaze's head is on the right side of the package. Have you ever seen the like?

never called her anything resembling  
with no back, then I turned off my  
light, and still no back! How could  
would it be if there were?

**53-year Law Wre of Bangladesh**  
wrote a Tugging Around Pen Pol and  
fact. How about a follow-up? The bill is  
now in the air.

**Keywords:** *workplace spirituality, spirituality, spirituality in the workplace, spirituality in the workplace, spirituality in the workplace*

**A**drian Hornbarger of Chelmsford, MA, recently sent me a photo of a homemade Lohs and wrote, "If you have no intention of printing my figure, please tell me. Also tell me why and what I can do to make my figures better." You're a clever man, Adrian. I'll say this as best I can, with the intention of helping you and others: No, I'm afraid I am not going to print your figure. It's not really bad or anything, it's just that the photo itself is too small; try to make the figure fit nicely on the print (fill the frame head to toe). Second of all, many people send me Lohs, which makes it a contest of all of the Lohs, and I must choose which one is the best. To make yours the best, there must be something kinda different about it—to make a look as if you heard something to add to the figure that no one else will think of. Yours happens to be one of the better ones, though. My only recommendation would be to change your Lohs that bear to the words on the box that read, "The

has I'll be doing a special article, soon, where I will create (right before your very eyes) three home-made figures and break down the (though) process behind them step by step. I hope that helps, Adam.

1000

**E**xcept I read this column, I just want to address to some that disturb me. Every month, I receive lots of mail. In that mail, some people ask me questions and most want some pictures of their figures. While I absolutely love all of the above, I sometimes get the feeling that nobody reads the actual article because it is rare when I get comments on it. I would really like to know what you all think of what I am saying. Unless I started posting pictures, people would comment on my article, because there was nothing else to comment on. I hope that what I am saying isn't getting lost in the ornaments of Taping Around!

If you just want to chat, that's fine. I read every bit of mail—so don't think your comments will never reach me. I love hearing what you have to say on any of I think I've been writing some controversial stuff, lately, and I'm getting no feedback. If you are going to write, please comment on what you read. Thanks.

Thank you so much.

**MEET LARRY** The 1993 Top Fan  
Received \$100K



The production department is at the heart of the growth. Thanks to Jeff Worley of Liquid!®. Our split sheet used to be a paper towel. Now it's a business.



The *Journal* is part of the *Psychological Corporation* line of professional publications by the publisher, John Wiley and Sons, and was created by David Allen of New York, NY.



However, one of my favorite (among) of all sites is, in truth, the *Legion of Super-Heroes*! Presented here are the original 24 members, created from C.C. Beak and Gardner. The costumes were designed by M.D. Apper, and the text by their creator, Roddy E. Church of Phoenix, AZ. Copyright 2007.

# COMIC BOOK

## INTELLIGENCE QUOTIENT

# CBIQ

Every month in *Wizard* we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you can? Give it a shot. This month we're grading you alongside the worst things to find at the bottom of a bowl of milk after you just finished the cereal. The more unpleasant the discovery, the higher you score. Answers on page 153.

How well did you fare?

score	rank
0-5	A grizzly dreadlock
6-13	Lucky the Leprechaun... naked
14-25	Cap'n Crunch's bloody mustache clippings
26-29	The Trix rabbit's milk- soaked corpse
30	A severed varicose vein

- 1) The A.B.C. in A.S.C. Warriors stands for:
- A) Acid-Bleeding Constructs
  - B) Atomic-Bacterial-Chemical
  - C) American Broadcasting Company
  - D) Ant-Bacterial-Commando

- 2) The sorceress Zatanna works her spells by:
- A) Speaking backwards
  - B) Altering probability
  - C) Speaking in rhyme
  - D) Casting them through her dentures

- 3) Molekillo has a heart of:
- A) Stone
  - B) Gold
  - C) Rhinestone
  - D) Fish Molek

- 4) The Human Bomb was a member of what team?
- A) Freedom Fighters
  - B) Freedom Force
  - C) The Blasters
  - D) Impact (Oh wait, that whole thing was a bomb...)

- 5) Which hero died in battle with Eclipse in *Solstice: The Darkness Within* #3?
- A) Orion
  - B) Golden Eagle
  - C) Superman
  - D) Storm

- 6) Howard the Duck first appeared in what Marvel comic?

- A) *Howard the Duck* #1  
B) *Miraculous Masters* #17  
C) *Adventure Into Fear* #15  
D) *Chamber of Chills* #18

- 7) The computer Prof. X uses to scan for mutants is called:
- A) Centaur
  - B) Isomp
  - C) H.A.L.
  - D) Mother Box

- 8) Besides Nurse Chapel, Neve Barrett has played three other roles in the *Star Trek* universe. Pick the one she didn't play.
- A) The female computer voice
  - B) Deanna Troi's mom
  - C) The Romanan captain who said "not for Spock"
  - D) Number One

- 9) The *Molten Men* is the brother to which *Spider-Man* supporting character?
- A) Miles Madison
  - B) Betty Brant
  - C) Liz Allen
  - D) Gwen Stacy

- 10) When the *Fantastic Four* first battled Galactus, he used what robotic construct against the team?
- A) The Destroyer
  - B) The Ultimate Nullifier
  - C) Taa-II
  - D) The Punisher

11) Galileo had a crush on which mutant character?

- A) Rachel Summers
- B) Quake Molecule
- C) Jean-Paul Beaubien (Jean)
- D) Kitty Pryde

12) What does the TIE in TIE-Fighter stand for.

- A) Turbo-Ionite-Energizer
- B) Tared-Ice-Electro
- C) Thruster-Ionized-Energy
- D) Twin-Ice-Engines

13) "Snap" Wilson is the name of the one-time ally/enemy of what superhero?

- A) The Falcon
- B) Jack of Hearts
- C) Black Panther
- D) D-Man

14) The "Hero" of DC's Halibuster series is:

- A) Alex Holland
- B) Tim Hunter
- C) John Constantine
- D) Jason Blood

15) Richard Ryder is better known as:

- A) Powerhouse
- B) Ripston River
- C) Bloodstone
- D) Nova

16) Kull was the ruler of what ancient land?

- A) The Savage Land
- B) Atlantis
- C) Comaria
- D) Aquatica

17) Who teamed with Sabretooth to plague Power Man and Iron Fist for several years?

- A) The Cobra
- B) Shogun
- C) Wolverine
- D) The Condor

18) Wepeth is the younger brother to what X-Man?

- A) Thunderbird
- B) The Mimic
- C) The Changeling
- D) Eric the Red

19) The evil Dr. Doom plagued what comic-book character?

- A) Ralph Smith
- B) Magician Man
- C) The Tick
- D) Flaming Carol

20) Captain Carnot was the leader of what super team?

- A) New Zoo Review
- B) Legion of Super-Fans
- C) The Zoo Crew
- D) The Ad-Men

21) Amanda Sefton, Nightcrawler's old girlfriend, was a:

- A) Mutant
- B) Sorceress
- C) Airplane Stewardess
- D) Bath M.A.C.

22) Adrian Chase, DC's Vigilante, died:

- A) by suicide
- B) in Creek on Infinite Earths
- C) in Deadshot's hands
- D) when gained down by police

23) In Thundercat, what was the name of John Connor's father?

- A) Matthew Dachs
- B) Michael Roper
- C) Dwayne Hicks
- D) Kyle Reese

24) Az, the Ventril villain who recently lost a limb to Bloodshot, wears what type of armor?

- A) X-O Commander
- B) X-O Minicore
- C) X-O Monomorph
- D) X-O Dreadnought

25) What do Tribbles hate?

- A) Garrobbles
- B) Chicken mixed sandwiches & coffee
- C) Kangaroos
- D) Rans-Jims

26) In Watchmen, who murdered Rorschach?

- A) Comedian
- B) Dr. Manhattan
- C) The Comedian
- D) Two guys said thing that Comedian's friend looked on him and squished in

27) What X-Men villains were original members of The Brotherhood of Evil Mutants?

- A) Toad & Marmaduke
- B) Quicksilver & Ursa
- C) Scarlet Witch & The Visages
- D) All of the above

28) The Spider villain with the pointy boots is:

- A) The Tarantula
- B) The Cobalt Man
- C) Prowler
- D) Prowler

29) In the second issue of the Hulk and the second issue of the second series of the Star-Hulk, what villain(s) did they face?

- A) The Blob Master
- B) The Toad Man
- C) The Ragnarok
- D) Tyrannus

30) The hero that was "The wildest Super-hero ever...because he's real" was:

- A) The Shield
- B) The Web
- C) The Guardian
- D) The Huston Fly

BY STEPHEN SHAMUS



Topps Star Wars Galaxy cards look to be the collector set of '93!



Valiant and Upper Deck are set to revolutionize the non-sports card market.

**T**his month there is lots of good news coming your way. Many new releases are on the way and are sure to excite all non-sports card collectors.

Starting this month off with a bang is Topps. Topps has two sets due out in March and another two in the summer. The big set is the *Star Wars Galaxy* trading cards. These are a direct-market exclusive and will only be found at your local retailers.

*SWAG* will consist of 348 different cards driven by many of the top artists in the comics field, including Dale Brown, Sam Keith, Bill Sienkiewicz, Walt Simonson, Ben Volante, Joe Quinsola, and many more. The cards will showcase never-before-seen art and photography from the *Lucasfilm*

archives, plus cards depicting trading cards, comic-book cover art and character profiles. Every card will also be UV coated. No set would be complete without chase cards, and this set has plenty. First there are six special-etch foil cards driven by Walt Simonson that will be randomly inserted in foil packs. The spectra cards feature a single character from the *Star Wars* trilogy, but when placed together, form a larger image. Very cool. But wait, there's more. The artists who worked on the set will be autographing a limited number of cards, and they too will be randomly inserted into the packs. In next month's *Wizard*, we will be giving away a limited number of sets, uncut sheets, and uncut spectra sheets, but stay on that next issue.

The second set due out shortly from Topps features those heroes on half-shell, the Teenage Mutant Ninja Turtles. The Turtles have returned to star in their third feature film—*Teenage Mutant Ninja Turtles III: A Possible Problem* (see Hollywood Heroes, p. 24). Following the successful first two movies will be tough (though the second one looks sucky), but let's hope

they pull it off. This time around, the Turtles travel back in time and do battle with Sauron's warriors in feudal Japan. The set will be 58 cards with 11 stickers and 12 comic art cards.

The last two sets that Topps has planned will not be put in a shelf, but we wanted to mention them here first. Topps has obtained the license for the *American Football* cards and will release the cards in conjunction with the season due out this summer. Donations are hot (thanks to Steven Spielberg) and if the movie is as successful as we've been hearing this set should do fantastic. The other is based on Arnold Schwarzenegger's next movie, also due out this summer—*The Last Action Hero*. Ah, what is the most popular actor in the world and that movie probably won't disappoint. This was a great catch for Topps and should go over great with the fans.

Skybox has some terrific sets of its own on the way. They have just announced that they will be releasing a *Marvel Universe* series 4 set. The 180-card set will feature all new, all-original art. In addition to the usual lineup of superheroes, supervillains, and rogues, there will be three new categories: Marvel UK, Alien Races and Unsolved Mysteries. Card backs will also contain more original artwork. This set has some great chase cards, too. There will be 12 in all, including nine foil stamped cards featuring characters from the new *Marvel 2099* series, three "Then & Now" full color photographs (a combination photograph and photograph courtesy of George Takei), and one super 3-D card of Spider-Man. These will ship late May, and will undoubtedly be in high demand.

Skybox has also announced they will be producing trading cards of the top characters from *Mobster* Media, the new line of books from DC Comics. The first set will be *Mobster: The Dakota Blaine* trading cards. The set will consist of 306 cards featuring Snake, Hardman, Icon, Blood Syndicate and the other lovable characters from the



**Deluxe (Reverse):** Again, chase cards will be present, but no information was available as of press time.

The last set due out from Skybox is a 60-card set based on the super-popular *Baywatch* movie, *Aladdin*. Every card in the set will feature a high-quality gold-foil border framing the artwork. Also, in every pack there will be a glow-in-the-dark activity card that the kids will love. Not enough? Okay, then how about these special rich cards randomly inserted? That should do it.

In very exciting news, Valiant has signed with Upper Deck to produce a licensed set of trading cards in 1993. Unless you've been living in a cave the last six months, you all know Valiant books are the hottest books in the book-lane market today, and Upper Deck is the hottest trading card manufacturer. The prose card features *Tomb* and *X-Files* *Heroine* and is absolutely stunning. The cards will be released in either June or July in conjunction with the launch and Valiant cross-over series recently announced. These cards may revolutionize the non-sports market.

While we're on the subject of Upper Deck, two of the league boys—Rob Lefkoff and Jon Lee to be exact—will be drawing the artwork of the 1993 *Topper Deck* '93-94 basketball. The cards, called *Foundation*, will be very similar in nature to those that Rob and Jon drew in Upper Deck's last number basketball series late last year. These currently sell for \$4.5 for a complete set of 18, so these should be very popular as well.

Cosmic Images has two new sets coming out in March. The first is *Little-Brother II*. This set will contain 60 cards along with, of course, six randomly inserted chromes. As a special bonus, there will be randomly inserted signed cards. The second is a 60-card set from *Marble*. Again, there will be six chromes cards randomly inserted. In this series, 104 lucky collectors will win chromes prize shirts, and one extremely lucky collector will win an

actual drawing by Moebius.

Another set we'll provide this month is from the Collett A-Card Corp. They are releasing series 3 of the very popular *Starline-Jordan* cards. The set will contain 100 cards and collectors can find randomly inserted 34-kt. gold cards in the packs. Foxy sets will also include a bonus hologram.

The last set we'll cover this month comes from Warner Comics. Appearing in this area of Wizard will be the first of a two-page die-cut trading card set. The first card features *Gin* and a previously shaped cut-out, which fits over the second card available only in *Club #1*.

The *X-Men II* and *DC Comics Truans* should be on your local retailers shelves by now. We will be listing the cards next issue, and if you have any pressing information please send it to Wizard of Cards c/o Wizard Press, P.O. Box 3081, Monsey, NY 10950-3081. The *X-Men II* has some great insert cards including new deck cards, three holograms, and one super 3-D card. The new foil cards are Juggernaut, Colossus, Cyclops, Magneto, Professor X, Rogue, Storm, Storm, and Wolverine. The three holograms are Colossus, Magneto and Storm (2 per box). The Super 3-D card is Wolverine and there is one per case. The card is stunning and should go for some serious money. The DC cards will have the aperture cards, so they should do very nicely.

One final note. In our most recent Special Edition, *The 100 Most Collectible Comics*, there were 1,800 signed and numbered MCI Equestre cards. Congratulations to those of you who looked out and got one. ☐



DC's cosmic terror will again grace the shelves, courtesy of Skybox.



Marvel's mutants return in SkyBox all new chrome-foiled X-Men Series II.







Boxing 10	10.00
Boxing 11	11.00
Boxing 12	12.00
Boxing 13	13.00
Boxing 14	14.00
Boxing 15	15.00

<b>Boxing 16</b>	
Boxing 16	16.00
Boxing 17	17.00
Boxing 18	18.00
Boxing 19	19.00
Boxing 20	20.00

<b>Boxing 21</b>	
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# COMIC

## X-O MANOWAR #4

**ARTIST:** Mike Manley  
**WRITER:** Engelhart & Layton  
**PUBLISHER:** Valiant  
**RELEASE DATE:** May 1991

Hey! A Valiant book. Cool. Thought I was in the forgotten bottom ratings section for a second. *Any* Valiant what makes this little humdrum better than the top of Captain Picaard's head in the middle of Judd? Well, by gum, we get to see Daphne of Hatteras taking a shower! Yeah, alright! Yeah, that doesn't appear in this issue (which is good), but we do get the very first appearance of a certain soap-opera-playing winged of New Orleans. Yag, Jack Boniface, better known as Shadowman, the slightly off-kilter son of [if the underworld superhero]—yep, blow into this book for a brief one-panel cameo. If you have the hugh but you're never seen the dude chick out page 11, bottom panel. Plays a mean six. Sixty before you start screaming about "this is just like that lame Wolverine cameo crap in *Black #130*," eh, I agree. But just like that issue of *Black*, this book has serious potential to become a hot little number (no, it's not going to sleep up to #13 tomorrow, grow it a while). It's already worth \$14 (ponder of wonder, a Valiant book issue that's costly), but that's because of its low print run and Valiant's current hyper-popularity, just think



what's gonna happen when the Shadowman into thing gets around. That means when this book finally begins to catch on, it's not going to go from a measly couple of cents to a couple of bucks, it's gonna go from its already impressive price tag to some serious bucks. And hey, if most of this stuff tickles your fancy, check this issue out for the semi-announced Harbinger vs. X-O fight, where Ark slaps Torque around, haws Open Flairings and keeps doing all-around stuff.



# CRYSTAL BALL

**T**his time around, we gaze up our crystal ball to peer not only into the future of comics but the past as well. We've just closed out the old year as we write this, and having watched last year's comics from front-row seats, we can say with out a doubt that 1993 was easily the most exciting year in comics to date. Image came, too, and kicked some serious butt. It seems these boys can do no wrong. A salute from the Crystal Ball crew to everyone at Image! 1993 was amazing. It's one year to spend on '93! Madam also go to Valiant. It couple of remarkable things about Valiant. They have never shipped a book more than two weeks late, and they have successfully avoided putting out a "bad" book. Even the much-hyped *Shredder* delivered everything promised. The independent publisher came on strong in 1993, and they're certainly set some high marks for themselves to surpass in 1994.

That need to reply that Marvel and DC stood tall in '93. Marvel has impressed readers everywhere with its *3000* and *Marvel U* lines, and of course, what more can you say about the job DC did on the death of Superman saga?

1993 will also be remembered as the year that "enhanced" comics really came into their own. The inclusion of trading cards and the use of various foil and hologram effects are concepts now used by a wide variety of publishers, usually with a great deal of success. This year's quest to see even more innovative concepts in cover enhancement. With last year's success under their belts, publishers are already knocking themselves out to push your attention in '94.

Finally, if 1993 seemed to be a year dominated by the industry's artists, 1994 is shaping up to be a year the writers take their revenge. This month presents us with several good examples of this trend.

The first book reaching staff's ears peer into the crystal ball is Sebastian O., of DC's *Vertigo* line. This short poster is scripted by Grant Morrison, the talented writer who has impressed us with his innovative work on *Animal*

*Man*, *Johnny Appleton* and *Doan Patrol*. Sebastian O. lives on in *phosphor*. London of the 1980s, where developers out of computer technology played chess with the Victorian culture we know from the history books. In this high-tech historical setting, Sebastian O. escapes from an capture to seek creative revenge on the people who put him there.


Speaking of creativity, *The Complete Dyna-Mite Saga*, series *Mike Moore* and *Steve Parkhouse* by way of *Florida Publishers*, is a typically unusual Moore tale of a family of monsters, demons and demi-devs trying to survive in today's England. This is Moore at his most idiosyncratic, and this amazing *Dyna-Mite* is *Shredder*—it's *Superman*! Moore had the satisfaction of meeting Moore's work before. This is a much lighter story than *Warhammer* or *Spenser* #6 and a perfect introduction to one of the masters of the form.

Next up, we have an entry from Image, and if you thought we could do without mentioning *Spenser* for no reason, thank you! Issue #12 brings Todd's always impressive pencils with the equally exceptional writing skills of Frank Miller. If that's not enough, French artist David Berney is drawing the interior panels. Berney puts an impossible amount of detail into his work. If you like Todd's intricate drawings, Berney's panels will blow you away too, proving once again that Todd only works with the best.

The rest of the Image line this month also shows considerable promise. *Larry Strum* makes his Image debut with *John #1*. The *Max*, previously seen in *Gender Image*, gains his own title by the master of visual wordiness, *Sam Keith*. Finally, *Youngblood's Strike Pals* features the one-two punch of Rob Liefeld and Joe Lee.

Not to be outdone, Valiant has put together a solid month this year around its new *Magnus* #25 features a new costume for Magnus as well as a very hot a hot foil cover. This issue should be vital to the Valiant Universe in the coming months. It introduces the new *LA* (issue a hero) to the *Marvel* Universe continue to total *North Star*. Also watch for *Wolverine* Corps this month as issue #2 introduces *Rebirth* to the corps. It promises to be a very good year for Valiant with tremendous projects like *Pariah*, *Secret Weapons*, *A O* *Monsters* #2 and the *Spider* comic company team-up series *Spider-Ten* *Titans*.

Marvel is celebrating a slew of anniversaries this month, headed off with *Uncanny X-Men* #200. This double-sized event-enhanced issue will apparently lead into the return of Magneto. Meanwhile, *Spider-Man* is commemorating not one but two anniversaries. *Web of Spider-Man* #100 and *Spectacular Spider-Man* #200. Just for good measure, Marvel is giving *Spider* a new #1 this month too. *Spider-Man* *Ultimate* will be a quarterly title, and the first issue begins a 14-part crossover theme-led with our favorite cosmic Spidey villains: *Venom* and *Carnage*. This issue will feature the sleek lines of Silver Scribe artist *Mark Lee*. The storyline will cross into all of *Spider*'s titles.

Publishers (unpredictably even!) continue looking back on 1993. They've already started 1993 with a bang! Take our word for it, as we gaze into the crystal ball, that the best is yet to come! 

WILLIAM CHRISTENSEN  
MARK REIFERT

# PICKS

## FROM THE WIZARD'S HAT

Here's a listing of the hottest books shipping in March!

### Cable #1

**Artist:** Art Thibert

**Writer:** Fabian Nicieza

**Release Date:** March 2nd

**Cover Price:** \$3.50

Yes, it seems that at the end of "X-Canons Song," the make-with-the-beyond-stare-at-cosmos head brought the fans the big one, indeed, kicked the bucket. Well, for a galax better...into mass and class, I guess. The Cable mini-series gave us a subliminal danger into the reality's was won't post, showing some of the exploits of the necessary team Cable used to lead, Wild Six Pack. The introduction of this series helps to tie up a line of the loose ends from "X-Canons Song," like "Hey, how did he escape being blown into ground shock at the conclusion of the story?" And after we get this bit of confusion clarified, it's time to let the urban warriors trapped in the timeline (to be from the future?) The past? Cable gathers together his Six Pack troops, and before a quest to ensure that no one in the timeline becomes a major battle, along the lines of a Megaton or Apocalypse. In their first confrontation as the reformed Six Pack, Cable and Co. battle the new Conquistador (are they from Carnage?)—just casual, and he must defeat them in order to rescue his friends...well said well. Of course, in this manual war day and night special (Paid, guaranteed success: no special issue would be complete without the requisite full-colour cover. The entire end of that truth will be handled by story teller Fabian "very hot" Nicieza, while Art Thibert will be doing artwork desired by Mr. Nicieza himself as "Buck kicking!" In March, don't forget to turn on the Cable.





# Uncanny X-Men #300



**Artist:** John Romita Jr.

**Writer:** Scott Lobdell

**Release Date:** March 2nd

**Cover Price:** \$2.95

1993 marks the 30th anniversary of Marvel's launch (as far as practically-remembered media). Stan Lee and Jack Kirby's legendary X-Men didn't always enjoy the wide spread success they do today. For you teenage wonder readers, the X-Men used to be just for a while and, actually leading into credits for issues #67-68. Thankfully, Chris Claremont and Dave Cockrum performed great CPR on the title, leading the X-Men into a new era of popularity, X-citement, and market success! Now, 30 years later, Uncanny X-Men is once again a flagship title for Marvel, and one and other merchandise selling well enough for us to believe the next thirty years will be check-full of more X-plots from the house. It's almost sad that Uncanny X-Men #300 barely touches on everything but the basics and "We expect readers will be looking back 30 years in Nightcrawler, Forge, Storm, Magneto, Professor X, the X-Men and other things that have led up to the X-Men achieving that long-since thought-of goal. Magneto may not really be all that evil! Uncanny X-Men #300 also sports a really X-patterned halo gold foil cover.

# Magnus: Robot Fighter #25

**Artist:** James Brook

**Writer:** John DeZander

**Release Date:** March

**Cover Price:** \$2.95

What wonderful death, destruction, violence and chaos Mr. DeZander has wrought upon the remaining remnants of the year #300! The flagship title in the Marvel Universe has undergone a major overhaul over the past four issues. Featured high-scale destruction and the deaths of many major and supporting characters. The Marvel Force declared war on Marvelland, and it seems these wacky dreamlike robots won't rest until all humans are eradicated and used for their inherent scientific that would be Dampet energy. This Marvel state of terror has led to the formation of Psi and the Future Force, a band of super-powered humans united to battle the increasing Robot menace. Magnus becomes the first Future Force to celebrate it's second anniversary. (Wow, I know... Super Mario Bros., but, really, pub-lic-ed) and Robert's gives us a great batch of reasons for blowing out the candles. We're treated to the destruction of North Avy, we get the resurrection of Magnus' long-past mentor, I-A, and a really nice set of data for Magnus! To top everything off, our Val-pub got us a super-embellished cover. Magnus #25—a great birthday celebration indeed!



## Youngblood: Strike File #1



**Artist:** Rob Liefeld & Joe Lee

**Writer:** Rob Liefeld

**Release Date:** March

**Cover Price:** \$2.50

The latest entry in the long-gestating blood family comes to us in March (hopefully), under the title *Youngblood: Strike-File*. This baby focuses on the individual dimensions to the team. It takes them away from where you keep track of the two-page stories per issue, this time most main series and only features the artwork of perennial fan-favorite Rob Liefeld, but of rapidly ascending you will not miss Joe Lee. The initial issue features two of the more popular characters in *Youngblood*: Chapel and Duskard. The Duskard half of this issue finds the government hand lead up to his alliance with against sometime *Spawn* Towns guest-star The Super-Patriot. In the other installment of this issue, we find Chapel involved in a Liefeld/Lee story that delves into Chapel's past, with a hint towards the future. The tale which is providing readers information leading into future events in *Spawn* and the imminent *Youngblood* mini-series. This kick-off comic comes with your basic *Youngblood* double-cover, one each by Myers, Liefeld and Lee. So get ready for four issues of solo fun with the *Youngblood* gang!

## Spider-Man Unlimited #1

**Artist:** Ron Lim

**Writer:** Tom DeFalco

**Release Date:** March 30th

**Cover Price:** \$3.95

What? Another Spider-Man title? Are those guys at Marvel sick? Hold onto your hats, kids. This new Spider title is just another monthly of its quality. (That means it's published four times a year, for you vocabulary kids, so.) Our pals at Marvel sure know how to kick a new title off. *Spider-Man Unlimited #1* is the first personal 14-part crossover, counting through all four *Spider-Man* monthlies, culminating in *Spider-Man Unlimited #5*. What earth-shattering events could be so massive, so huge, so outrageous, that it takes 14 comics to unfold it? No, it's not the Spider-Gauntlet, The Spider War, or Peter Parker and The Spider-Mania, but "Maximum Carnage!" Yes, eager believers, this is the return of that infamous, psychotic villain—Carnage! This is the other villain you ask if Marvel pays closer for, but first come, you violence craving action. Venom, your other pal, is along for the ride! Carnage, but dead at the conclusion of Amazing *Spider-Man* #383, is going to have a whole lot of scenes the pages of *Unlimited*! As it'll not prove itself smart enough. *Spider-Man* and Infinity everything, and Ron Lim will be peddling this comic rock-buster.



# MORE PICKS

## ALIENS: COLONIAL MARINE #3

**DARK HORSE:** While just trying to keep himself and his bunch a Colonial Marine alive, Lt. Henry discovers a most hideous plot to mutate them into Aliens! \$2.99

## AMAZING SPIDER-MAN #377

**MARVEL:** Spidey teams up with Captain to defeat Slye & Scaud! \$1.95

## AMERICA, MAN! #53

**DC COMICS:** "Recreation," part 3 of 3: Elliot Arnold Blackwell is arrested and is looking at some hard time for drug possession and prostitution! \$1.75

## ANDER & ARMSTRONG #11

**VALIANT:** The guys keep heading for Los Angeles to get back Armstrong's goods, but the deck is waiting for them! \$2.99

## BLAZINGBOMBS #5

**VALIANT:** Bloodshot has his hands full again... don't know. But he has his own problems as the year 4802... \$2.25

## DARKEN TRIAD #3

**IMAGE:** Bob Lee's Darkenwell heads to a planet full of pregnant war! Sam Smith's The Mass returns around the Australian Outback... or does he? Sam Lee's Death-blow goes off to kill Sweden's Huzzar! Hurry! \$2.99

## DARKHOLE #5

**MARVEL:** "Betrayal," part 1 of 3: In this issue Sam tries to get all the Darkhole guys at once, and one of the Darkmons betrays the rest! \$1.75

## DEATH: HIGH COST OF LIVING #3

**DC COMICS:** Death loses her magical ability! Her life is in jeopardy when she's imprisoned with Sexton and the corpse of Thanos by Omega! \$4.95

## DINOSAURS FOR HIRE #3

**MARVEL:** The Dinosaurs take on Revenue at the Los Angeles Learning Show. Plus a back-up story on the back feature side, featuring Dinosaurs 1995! \$1.75



Amazing Spider-Man #377



Death: High Cost of Living #3

## DOOM 2000 #5

**MARVEL:** Doom confronts Prowl in Cyberpace, and he reminds some of his old foes, but he's in 99%... does he or doesn't he? \$1.25

## EMMA #3

**DC COMICS:** Michael continues to hunt down the writer and artist of the old Emma comic-book series. Plus, we'll find comic character to come to life—Evelyn's Girl! Hey! \$2.50

## ETERNAL WARRIOR #11

**VALIANT:** Cried faces a scary part of being immortal. He must watch his formerly ill friend die. All he can do is fulfill his final request as it's all before dying! \$2.25

## EXCALIBUR #65

**MARVEL:** "Cloud Nine" draws to a close with the first. Phoenix still looking over Goodfear! \$1.75

## GHOST RIDER #37

**MARVEL:** Heart Attack and the Fire Agents have their hands set on capturing the Ghost Rider! Let's wish you luck, babe! \$1.75

## GRIMMEL: WAR CHILD #5

**DARK HORSE:** Grimmel and the rebels hunt down Jupiter after he's kidnapped. Featuring a surprise appearance by "M.B." of "M.B. & Co."! What... an excellent! \$3.50

## GUARDIANS OF THE GALAXY # 38

**MARVEL:** The Guardians Of The Galaxy team up with the Galactic Guardians to take on the mammoth, and someone else! \$1.25

## H.A.R.D. CORPS

**VALIANT:** A woman joins the team as they battle against the evil Spider-Man! \$2.25

## HARBINGER #16

**VALIANT:** Peter and John side up in a war between Florida and an ex-Egyptologist named Screen. Who do you root for? \$2.50



Bloodline of the 21st Century #38



HARBINGER #16

# MORE PICKS



Hellstorm #2

## HELLSTORM #2

**MARVEL:** Hellstorm's past becomes more convoluted and he has to deal with Dr. Strange. \$2.00

## IRON #1

**MILESTONE:** A motorcycle thief (Sagvader) starts as an African American lawyer. Young Marvel Iron's journey here to become the protector of Dakota, then Iron is born. \$2.00

## IRONCRENS #1

**MARVEL:** A reintroduction of Captain America, the Rick Manning, and the Human Torch. They take on a bunch of superheroes like Iron! \$2.75

## KID EYENHIT #1

**DC COMICS:** A new series starring a young boy who can make dead souls, and who happens to be dead himself. He decides to devote himself to the next evolution—cyborgs. And not a moment too soon! \$2.00

## LOVE PORTRAIT OF A VICTIM #1

**DC COMICS:** After Alan Dax gets lost up, he lies in a hospital bed waiting for insurance investigators. What a surprise when it turns out to be the Main Man! \$2.75

## MAGNUS #25

**VALANT:** Magnus wears some flashy new armor as he fights against the resurrected Mole. \$2.00

## MARVEL COMICS PRESENTS #127

**MARVEL:** Wolverine and the X-Men battle a hellacious variety of S.H.I.E.L.D. agents. What more could you ask for? \$1.00

## THE MAN #1

**IMAGE:** Finally the Man gets his own book. He gets off to a good start killing lots of bad guys in New York, while still working Asteroid in his head! \$1.00

## PRISONER: RAGE WAR #2

**DARK HORSE:** Cross gets underground into Palomares State Penitentiary, and the Prisoner claims to find victory. \$2.50



Punisher 2000 #4

## PUNISHER #78

**MARVEL:** "Season" part 2 of 3. The big P is stranded, stranded on the tundra, the only fight is with himself and the elements. \$1.25

## PUNISHER 2000 #4

**MARVEL:** A strange group begins mimicking past Marvel superheroes, and the Cyber Masters step in! Good News America! \$1.25

## PUNISHER WAR JOURNAL #54

**MARVEL:** "Hyper" part 1 of 3. The Punisher battles some folks who have gotten some interesting power by using PCP. Lovely anti-drug message. \$1.75

## RAI & THE FUTURE FORCE #10

**VALANT:** Rai goes up against the Silver Emperor! Does this mean herald the end of Rising Spirit? Find out! \$2.25

## RAVAGE 2000 #6

**MARVEL:** Ravage's body chemistry is skewed. Will he survive, and is this the only transformation he'll undergo? \$1.25

## RAI & STIMPY #6

**MARVEL:** Seed-to-Meat quest starts as an evil guy turns President Thor. RAI runs into a "casual" killer. (Hey I didn't write it!) \$1.75

## RESURRECTION #3

**MARVEL:** Part 2 of 4. Warlock and the Infinity Watch find the soul of Wanda Maximoff in the chambers of Hephastus. But when they try to locate her, her hold over her is only strengthened! \$2.00

## SHADOWMAN #14

**VALANT:** Jack tries to run from Shadowman, but he IS Shadowman! \$2.00

## SILVER SAMURAI #60

**MARVEL:** Introducing Claymodel! Is she good or evil? No one knows. Hong returns to hot bats with Taron, and that's when Claymodel comes ready for action. \$1.25



Star: Man of the Atom #22



Storm #17

# MORE PICKS

## SOLAR, MAN OF THE ATOM #22

**VALIANT:** "Afraid Of The Dark?" part 2: Solar decides to take mankind's future into his own hands just like Master Darker wants to! Who will win? \$2.50

## SPAWN #11

**IMAGE:** Spawn takes on plenty o' hellbats when they try to blast out some brains. \$5.95

## SPECTACULAR SPIDER-MAN #260

**MARVEL:** The return of the Green Goblin and the death of an as-yet-unnamed character? Marvel won't let the cat out o' bag, sorry! \$2.95

## SPECTRE #2

**DC COMICS:** Any challenges the Spectre to try and prevent murders instead of simply avenging them. Not as easy task even for the powerful Spectre. \$3.75

## SPIDER-MAN #24

**MARVEL:** "Vengeance," part 3 of 3: Spidey and the Punisher take on the Master of Vengeance. \$5.75

## SPIDER-MAN 2099 #7

**MARVEL:** The future version of the Yellow-bellied trouble. If it's the same guy, he'd be... \$3.25 (p. 26)

## SPIDER-MAN CLASSIC #2

**MARVEL:** Reprints Amazing Spider-Man #11. The only way to read it without telling your parents. \$1.25

## STEEDMAN #2

**IMAGE:** Follows in after the tears, and battles in number one on his hit list. \$1.95

## TRIN #1

**IMAGE:** A new team led by Hancock Elston, a.k.a. Steedman, with Shell, Harlequin, The Priest, Short Futz, Fly-Girl, Short Order and Out Cold. That's enough of this bookshop! \$2.50

## ULTRAMAN #1

**HARVEY:** Japan's legend, he is. Ultraman from \$5.75.



Spectre #2 (p. 26)



Spider-Man #24

wants to commit, fighting the Caudle and trying to keep from stepping on as little toes. Featuring a "Viper" cover, with the logo and text on the popfold. \$2.50

## VENOM #4

**MARVEL:** Another blood-sucker. This time it's a real! Holy conversation, Gorman! \$2.50

## WEB OF SPIDER-MAN #100

**MARVEL:** The conclusion of the Norbert/Richard Fox finale, and the debut of the spectacular eye and the Spider-Armor! \$2.95

## WILDERMAN SKY KING #2

**IMAGE:** The Death Of Wilder! We he looks the luckiest of us mortals, he has assured room temperature, it's not liquid! Savage Dragon's in the mix too. \$2.95

## WOLVERINE #20

**MARVEL:** In a tie-in to Claws of X-Men #20, Wolverine heads back to the Savage Land with Royce to check out Magneto's old lair. \$1.75

## X-Factor Annual #2

**MARVEL:** Introducing Charles, who's out for revenge against X-Factor after his parents die. \$2.95

## X-FORCE #22

**MARVEL:** The Saboteurs attack. X-Force is no cool, and Storm and Cyclops head down. X-Force, but are they friends or foes? \$1.25

## X-MEN #29

**MARVEL:** Cat fight between Jean Grey and Psylocke, while the X-Men get a mysterious visitor who'll have a tremendous effect on Psylocke. \$2.25

## X-MEN ADVENTURES #7

**MARVEL:** Gambit, Jubilee, and Storm must escape to stop the Oriskany gamma it's blast of mutants, but Cable shows up with a plan of his own. \$1.25

## X-O MANOWAR #17

**VALIANT:** And a still having trouble adjusting to 20th century life. Got with it, boy! \$2.25



X-Men #29



X-Men Adventures #7

# This Month's Number ONES

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely.

#1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for March. Happy Hunting!



The Blue Lily #1  
from Dark Horse



The Invaders #1  
from Marvel Comics



The Mighty Magnor #1  
from Marvel Comics

**ABC Warriors**  
**Chronicles of Khosr**  
**Book 1**

Flareway/Quality

**The Atom Special #1**  
DC Comics

**Blazing Combat**  
**Vietnam & Korea #1**  
Apple

**The Blue Lily #1**  
Dark Horse

**Cable #1**  
Marvel

**Days of Wrath #1**  
Apple

**Dragon Lines #1**  
Marvel

**Eternity Triple Action #1**  
Eternity

**Forbidden Planet: The**  
**Saga of the Krell #1**  
Innovation

**Iron #1**  
DC/Philco

**The Invaders #1**  
Marvel

**James Bond 007: A**  
**Silent Arrangement #1**  
Dark Horse

**Jason Goes to Hell #1**  
Topps

**Kid Eternity #1**  
DC Comics

**Lois: Portrait of a**  
**Victim #1**  
DC Comics

**Mad Dog #1**  
Marvel

**The Mace #1**  
Image

**Melvin Man #1**  
Marvel

**The Mighty Magnor #1**  
Malibu

**Outlanders Special #1**  
Dark Horse

**Pai-Judge Anderson:**  
**Engrams #1**  
Flareway/Quality

**Robotica: Return to**  
**Mars #1**  
Eternity

**The Sam & Max Show #1**  
Marvel

**Sebastian O. #1**  
DC Comics

**Spider-Man Unlimited #1**  
Marvel

**Tribe #1**  
Image

**Ultraman #1**  
Harvey

**Usagi Yojimbo Vol. 2 #1**  
Manga

**Yankeebook Strike File #1**  
Image

# TOP 100

## FEBRUARY - 1993

Here's the list for February... the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

1	Spider-Man #1	35	Solar, Man of the Stars #21	67	New Warriors #58
2	X-Men #18	36	Death: The High Cost of Living #2	68	Iron Man #260
3	Dark Horse #2	37	Hulkman #17	69	Wetwork & Infelity Watch #10
4	Star Wars: The Force Factor #1	38	Hulkman #17	70	The #100
5	Star Wars #1	39	ILLU B-Cops #5	71	Flasher #77
6	Venom #2	40	Cloak & Dagger #28	72	Spider-Man: Classic #1
7	X-Men #18	41	Supergirl/Blue Lantern Special #1	73	Detective Comics #658
8	Ultimate X-Men #200	42	Star Wars #2	74	Flasher War Journal #23
9	RoboCop: Robot Fighter #24	43	Star Wars #2	75	Empire #2
10	Witchblade: Sky Zone #2	44	Black Star #2	76	Avengers #260
11	Mr. Batman #1	45	Previews: Star Wars #1	77	My #100: It Was #2
12	Spider-Man #1	46	Shadowman #12	78	Red Men #23
13	Star Wars: The Force Factor #205	47	Archer & Armstrong #18	79	Darkhawk #26
14	Image: Infernal Special #1	48	Super Soldiers #1	80	Dark Horse Comics #7
15	X-Force #21	49	Death's Head #1	81	Cyber America #14
16	Spider-Man 2099 #1	50	Star Wars: The Force Factor #205	82	Guardians of the Galaxy #55
17	Naomi the Barbarian #27	51	Star Wars: The Force Factor #205	83	Marvel Comics Presents #126
18	Flasher #77	52	Web of Spider-Man #68	84	Marvel Comics Presents #126
19	Wild Thing #1	53	Secretly Held #201	85	Justice League America #23
20	X-Force #21	54	Spectacular Spider-Man #200	86	Gravestone: War Club #5
21	Wolverine #202	55	Spies of Vengeance #2	87	Star Wars #1 (revisited)
22	Blackout #1	56	Silver Surfer #79	88	Star Wars: The Force Factor #205
23	Amazing Spider-Man #226	57	Star Wars #2	89	Star Wars #1
24	Star Wars #1 (revisited)	58	Legends of Dark Knights #66	90	Flasher: January #1
25	Star Wars: The Force Factor #205	59	Alien: Colonial Marines #2	91	Boy Soldiers Comics #1
26	Star Wars #1	60	Reptilian Gallery #1	92	Warrior: Adventures #7
27	Spider-Man #201	61	Flasher #77	93	Nightmare #2
28	Star Wars: The Force Factor #205	62	Star Wars #2	94	Star Wars #1
29	Star Wars: The Force Factor #205	63	Star Wars #2	95	Star Wars #1
30	Star Wars: The Force Factor #205	64	Star Wars #2	96	Star Wars: The Force Factor #205
31	Star Wars: The Force Factor #205	65	Star Wars #2	97	Star Wars: The Force Factor #205
32	Star Wars: The Force Factor #205	66	Star Wars #2	98	Star Wars: The Force Factor #205
33	Star Wars: The Force Factor #205	67	Star Wars #2	99	Star Wars: The Force Factor #205
34	Star Wars: The Force Factor #205	68	Star Wars #2	100	Star Wars: The Force Factor #205

### Who's in the TOP 100?

	# books in TOP 100	# books in TOP 50	# books in TOP 25
Marvel	3	25	57
DC Comics	1	6	18
Image	3	7	7
Valiant	2	10	10
Dark Horse	1	1	5
Welsh Pub.	1	1	1
Topps	1	1	2

### TOP 10 FEBRUARY 1992

1	X-Men #17
2	Star Wars: The Force Factor #205
3	X-Force #21
4	Cage #1
5	Spider-Man #201
6	Youngblood #1
7	Flasher War Zone #2
8	Marvel Comics Presents #126
9	Wolverine #202
10	Star Wars: The Force Factor #205

# TOP 10

## MARCH - 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics.



Two months straight as the #1 hottest book. So aside from the gaudy dross on the cover, why is this book grossing the peaks of dollars on a national level? Three words: Bart Sears-Turk. No, Bart didn't draw this issue, but this is the first Valiant appearance of Turk, an amalgam of real current DC Comics' Hunter. The fact that he's getting his own ongoing series in the next couple of months helps a lot (new flash the cover of Turk's *Demolition Man* #1, will have a cover similar cover to Bloodshot #1), but will feature a pragmatic border around the character center shot, where was

If Ah, the recent Bart Sears-rendered Turk in the pages of *N-O-Man* has got him into a frenzy, and the first story arc in Turk's will feature Sears art, making this his first appearance, all the better.



A truly rare collectors item, Rai #4 is a rarity in more ways than one. As opposed to other low-print-run books that have higher print runs than their mainstream counterparts, like the original series *Silver Dollar* #4 (which is the number 11), this book has no real enduring value. Now don't go huffy on me. I'm not saying the book sucks, the story is decent and the art is pretty cool, just that the only reason it's up here is because of its low print run, not due to any major storyline upheavals, character introductions, or artist/writer debates. Is it rare, or is that kind of

word? I mean, really, is that any reason to drive a book's value up to almost \$100? Whether it's right or not, it's happened here and there is one having no problem selling this super-hot book.



What was that I was saying? For those the second issue is also #1. Though there's a hint of this even that the other Apes making such a big deal in the collection. The fact that the book has gone through the real price rise is a direct result of its limited print is undeniable. But distributors who attempted to collect and sell out of all the issues in Valiant's available titles had a strong hint as to what will probably happen. But when Valiant pulled a sick one and announced the Silver Dollar after Rai got cooked by Silver Dollar, the pages of Rai's new edition. The and the Silver Dollar, entered with a similar faith in the book's success, although it might be more likely to follow the same fate of a series.



Freebooks can be found in the top ten and still in good order. *Foley* (Crest) Daily can be found in the top ten (again, let's repeat, and it's the #1 of Silver Dollar, and Valiant are really looking good. What makes the book so hot is the fact that it's one of the most valuable comic books that, when combined with the other seven comic books and serials (again, get me a copy of *Spawn* #4). The fact that it's already the hottest series in the top ten (and it's not just that, and *Spawn* being the closest thing to a monthly book that *Spawn* has been the first to buy and support of *Spawn*. There in the recent writing of *Spawn* of *Spawn*, *Spawn* #4 and *Spawn* #5, and you have one looking a lot more like *Spawn*.





# Wizard Market

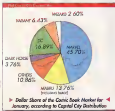
● A little more action in the Marvel back-issues here this month. Though it may have something to do with certain Valiant and Image books proving themselves out of the reach of some collectors, the latter books on the Marvel dollar corner of the early appearances of their now up-and-coming characters. Two of the more impressive hot poles are X-Men #4-5, which feature the respective first appearances of Omega Red and Havok. Slightly more expensive poles include Iron Man #98, the first appearance of the soon-to-die-in-his-own-line series Deadpool, and Amazing Spider-Man #200 and #215-217, which feature the first four appearances of Venom, whose popularity will continue to grow as he becomes a Marvel solo-hero, and will star in a succession of mini-series. For those of you with a little spare bucks that you're willing to spend, look for

For #114, the first appearance of Wolverine, which has Sabretooth. That character's current surge in popularity can be attributed to his upcoming four-issue limited-series (quantifying Wolverine), and potential rumors that Sabretooth will be joining the X-Men sometime this fall. If that happens, expect the book to go bonkers. Other hot books from the Marvel bags are almost exclusively Silver Age, with early Spider-Man, Avengers and (surprisingly) X-Men #1 being the heaviest.

● As for Image, none of these books took any jolts this month, but they are consistently some of the best-selling books when they premiere, and are some of the best-selling back issues when it comes to the after-market. Three starring blocks may appear as Image's near future as far as

efforts that relate to some of their titles are concerned. First is the counterfiling of the Image #0 coupons, which we talked about last month. Another possible problem that the couponed Image books may run into is the value of the issues involved after the coupon expires its date. Some of these books retail higher than normal because of these coupons, so what happens after the coupons become null and void? Some dealers feel that the amount of books "damaged" by the removal of the coupons will drastically decrease the amount of "mint" coupon books available, thus keeping their price tags right where they are. Also troubling the Image image is the fact that only 28 of 52 issues scheduled to date have actually been published and distributed.

● Speaking of Image, the Valiant/Image crossover packaged as Wizard News will undoubtedly be the





—single largest event of 1993. This ought will cement Valiant and Image as mainstream comic books in the minds of the fans, and will be check-hall of the fun that comes looking for the books not created but two. As for what's happening right now, the majority of Valiant titles are experiencing sustainable popularity, with almost all the titles seeing price hikes. Leading the pack are the spin-offs like *Wild* which have two of the lowest print runs in Valiant's history. They are predicted to climb well over the \$180 mark in the coming months. Other hot spots from the big V come in the form of early back issues of *Magnus Robot Fighter*, *Solar*, *Shadowman*, *Barbwire* and *N-O Maniacs*. The only down side to Valiant's current run is back-issue bugs are the same stagnant *Anchor of Atonement*, and the price drop of *Blackbird* #1. Valiant's character-covered super-hero/hyped issue. Though the price did drop on *Blackbird*, it remains one of Valiant's more popular new book sellers, and may be most directly established in its new titles guide value, expect it to sport its climb up the charts.

● So what is DC up to? The biggest news from the Warner house comes in the form of their non-DC titles. Their mature-oriented *Vertigo* line is extremely popular with the older audience that's sick of the standard superhero stuff. Readers should take note with how they enter some of the Vertigo product, like *Death*. The *High Cost of Living*, which some dealers may not want and are overstock with. *Milestone Media*, the "culturally-diverse" line of books being published by DC Comics, may end up as the sleeper surprise of the year. The books offer characters that are honest to God original, believable, breathing individuals, and the comics being offered are intelligently written without being the high action, that copies need to sell these days. The entire Milestone line has the potential to become a healthy bottom for the marketplace, as long as today's audience can open its mind and give these new books a chance. And *Superman*! Though his death has cooled off a bit, the excitement surrounding the new Superman is pretty high. Expect it to do well, at least for a while.

● Dark Horse is gearing up to enter the superhero war. Known mostly for their licensed movie-based comics (*Matrix*, *Predator*), their entry into the superhero schlock books (promising) instead. With *Dark Horse's* rep of

producing top-of-the-line product, and the list of creators behind the project reading like a who's who in the comic industry, this project, *Comics' Greatest World*, promises to be a major event of '93 (and a good read). *Comics' Dark Horse* books that cost in the here and now that are doing well are the *Guarded War Child* and *Alfred*. *Cobalt* *Marvin* (limited series).

● *Malibu*, the republisher of Image Comics, has managed to stay in the spotlight even after it was thought that they would fade into the scene after the Image split. Quite contrary to that, Malibu has geared up in the outside toy market (with T.C.A. toy manufacturers) with their *Protections* line of toys and accessories like the foam-shooting guns, crowbars, wrist launchers, etc. A clothing line is expected later this year. *Demolition For Hire*, which may show up as a cartoon series and a toy line, may turn out to be a major property in '93. Keep an eye on this one. ☐

#### ATTENTION DEALERS

Our great guide database is being revamped to expand dealer input and speed updating. Participating dealerships complete our monthly survey forms (see page 16) once a year (and will receive a copy of the results, compiled in a participating-dealer field manual) which you'll get later and earlier than any other top-selling retailer and book store printer subscription. We are also programming regional information. Participating dealers are also represented in DEALER'S DIRECTORY, Your First P.O. Box 999, Newry, NY 12450-0999, Fax 1-800-821-1

## WIZARD'S TOP TEN HOTTEST ARTISTS



1 TODD MCFARLANE  
Shaw



2 JIM LEE  
Who's Aa



3 BOB LAFFORD  
Pop Culture  
Youngblood Shave Par



4 ERIC LEE  
Newark, Maryland  
Sims Art



5 DALE BROWN  
NY



6 SAM KEITH  
San Mateo



7 SAM BERMAN  
200 Alameda  
Europe, Seattle



8 JOE CAPLAN  
Albany, Oregon



9 JAMES BURCHETT  
Anaheim, Shreveport  
Whelan



10 SCOTT LINN  
Scott Linn  
Shreveport, Shreveport

# WIZARD PRICE GUIDE

### About The Price Guide

**Campania is the following:** *Campana Book-Paper Made in the United States* is the most widely distributed book made in the United States. It is the most up-to-date book on the subject of book-making, covering the entire range of book-making from the printing of the book to the binding of the book. It is the most complete book on the subject of book-making, covering the entire range of book-making from the printing of the book to the binding of the book. It is the most complete book on the subject of book-making, covering the entire range of book-making from the printing of the book to the binding of the book.

books are far more likely to have blind reviews. Keep in mind that this is only a guide and doesn't say very demanding about the location of the comic book store. Availability of a title and its cover are popularly. All values are subject to change depending on market conditions.

### How To Use This Price Guide

When a book has changed its water price last month, asking if it is related by either a certain day or a gray day. If the color and there are water, it will have a colored bar. If the water has changed in color, it will have a gray bar.

EXAMPLE:	206	3.00
200	3.00	207
201	3.00	208
202	4.00	209
203	4.00	210
204	3.00	210
205	3.00	211

As an example, Jones (1992) and (1993) have noted that since the 1980s, such items as *1988* and *1975* have disappeared from the cover of *Newsweek* magazine. But, the picture still remains to show us close to the present time.

### Abbreviations

## 481573-14010102

ARTISTS/WRITERS		ARTISTS/WRITERS		ARTISTS/WRITERS		ARTISTS/WRITERS	
100	Al Green	101	Al Green	102	Al Green	103	Al Green
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John Smedley and Todd A. Cass McFarlane

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# THE WIZARD PRICE GUIDE

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SHAMAN'S TEARS.



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CAPTAIN AMERICA  
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NEW WARRIORS  
ANNUAL #3  
X-FACTOR ANNUAL #8  
AVENGERS ANNUAL #22

## APRIL:

WEB OF SPIDERMAN  
ANNUAL #9  
DOCTOR STRANGE  
ANNUAL #3  
UNGANNY X-MEN  
ANNUAL #17  
FANTASTIC FOUR  
ANNUAL #26

## MAY:

DARK-WING ANNUAL #5  
WONDERMAN ANNUAL #2  
HUNOR ANNUAL #3  
DAREDEVIL ANNUAL #3

## JUNE:

HULK ANNUAL #19  
THOR ANNUAL #18  
IRON MAN ANNUAL #14  
PUNISHER WAR ZONE  
ANNUAL #1  
GUARDIANS OF THE  
GALAXY ANNUAL #3

## JULY:

EXCALIBUR ANNUAL #1  
SPECTACULAR SPIDER-MAN  
ANNUAL #13  
AVENGERS WEST COAST  
ANNUAL #1  
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